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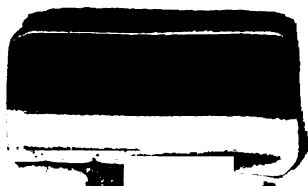
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ARTISTIC HOMES



"CARLTON," ONE OF THE MANY OLD COLONIAL RESIDENCES IN GERMANTOWN

SEE P. 190]

ARTISTIC HOMES

BY

MABEL TUKE PRIESTMAN

AUTHOR OF "ART AND ECONOMY IN HOME
DECORATION" AND "HANDICRAFTS IN THE HOME"

WITH EIGHTY-SEVEN ILLUSTRATIONS



CHICAGO
A. C. MCCLURG & CO.
LONDON: METHUEN & CO. LTD.
1910



"CARLTON," ONE OF THE MANY OLD COLONIAL RESIDENCES IN GERMANTOWN

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PREFACE

A HOME must be considered not only from the personal standpoint, but also in relation to the community ; and since a house once built must stand for many years, much thought should be given to the building to make it one that will add to the beauty of the neighbourhood.

Too often the owner has been disappointed in his house when built, because he has been unable to express his wishes to the architect, and unable to comprehend the plans and specifications prepared for him. Therefore it is a great advantage and protection to have a clear idea of the kind of home desired, and, if possible, photographs and written descriptions.

In these pages I have endeavoured to be

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of service to those who are about to build, and who are trying to decide what style of house is best suited to their mode of living and the furniture that they may already possess. I have described some interesting and inexpensive homes, the majority of which have been built for less than \$10,000, while some have been built for as little as \$5000. I have pointed out some interesting features which I hope will help those who are still undecided as to their requirements. I have also given suggestions for those wishing to remodel or to make slight improvements, as well as hints for the decoration of the interior.

I wish to extend to all my readers my good wishes for the ultimate success of their home-making, and I trust that they may experience the joy and peace that comes from the environment of an artistic home.

I want to thank the editors who have kindly allowed me to reprint some of the

articles that have already appeared in the following American magazines :—

American Homes and Gardens.

American Home Monthly.

Country Life in America.

Delineator.

Good Housekeeping.

House Beautiful.

Home Needlework.

House and Garden.

International Studio.

Ideal Homes.

New Idea Magazine.

Suburban Life.

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A CAREFULLY-PLANNED COLONIAL HOUSE IN GERMANTOWN, PA.



**A WELL-PROPORTIONED STAIRCASE WITH BALUSTRADE OF WHITE,
AND TREADS AND HANDRAIL OF MAHOGANY**

ARTISTIC HOMES

CHAPTER I

A CAREFULLY PLANNED COLONIAL HOUSE IN GERMANTOWN

A HOUSE of simple Colonial design, of good architecture and well adapted for the suburbs or country, has been built in Germantown. It was designed by Mantle Fielding, whose Colonial houses have given him such a wide reputation, and is distinctly interesting, with its beautiful hooded doorway in the centre of the house. A double piazza is placed at one end. From the upper porch a beautiful view is obtained of the Wissahickon Valley. The lower porch will eventually be glassed in, adding to the warmth of the house during the winter months.

The walls have been built of stone, which has been covered with pebbledash and coloured a warm shade of buff. The foundations of the house are built of local roughface stone with wide joints, and the chimneys and trims are built of red brick, while all outside woodwork is painted white with the exception of the shutters on the second floor, which are dark green. The roof is covered with shingles, left in their natural state.

The garden is approached by three flights of steps coming up from Wissahickon Avenue, and piercing a wall over twenty feet high. The house is so high up that it is not visible from the road. The lawn slopes down to the top of this high wall, broken only by beautiful old shade trees. At the rear of the house, beds are placed throughout the garden, planted with perennials, so arranged that they will be in continual bloom until late in the autumn. Quickly growing flowers were chosen at first so as to make a show the first summer. A succession of pergolas



AN EEL BASKET MAKES A USEFUL RECEPTACLE FOR
SCRAPS



THE HOODED DOORWAY ADDS INTEREST TO THE
HOUSE

extend down the long pathway and now form a shady walk.

The driveway gradually ascends from Wissahickon Avenue and makes a wide detour, approaching the house from behind. An attractive hitching post has a lantern fastened to it, while a New Jersey eel basket makes a useful receptacle for garden scraps.

The entrance hall is treated in a very artistic manner, and is the keynote of the general scheme of the house. The trims and mouldings are painted white, and harmonize well with the deep yellow wallpaper, which has a tree design appearing at intervals in an almost imperceptible deeper shade of yellow. A well-proportioned staircase has a balustrade of white, while the rail and treads are of mahogany. The reception-room is on the left of the entrance hall. The trims are painted ivory white, while the walls are hung with a grey-green felt paper. The furniture is covered with dull blue and green tapestry, while other pieces have plain green velour covering. A beautiful rug in subdued tones,

old rose predominating, covers the floor. The furniture is old mahogany, most of which has been in the family for over one hundred years. The windows are treated in the simplest manner possible, the only curtains in winter or summer being white scrim with deep valences.

The dining-room is on the right of the hall, and the colour scheme is blue. The trim is painted white. The furniture in this room consists of old family pieces, some of which are of mahogany, while a few are of oak, toned to a deep brown with age. A strong box belonging to the owner's grandfather is placed on the hearth, and is an interesting relic of bygone days. The fireplace is of red brick painted white, and is of excellent design thoroughly in keeping with the rest of the architecture. The rooms are all large, being the width of the house, and are unusually well lighted.

Above the dining-room is the daughter's room, furnished simply in mahogany and white painted furniture. A blue and white paper has a background design having a



THE RECEPTION-ROOM OR DRAWING-ROOM IS IN LOW TONES OF GREEN,
BLUE, AND OLD ROSE



THE DINING-ROOM CONTAINS MANY OLD FAMILY HEIRLOOMS

very soft appearance, not usually found in such papers. The rug in this room is very quaint and unusual, being a blue and white Dhurri, seldom found in large sizes.

Another large bedroom is built above the reception-room. One wall is almost taken up with ample closets which contain windows—a most sanitary and practical plan. The fireplace is panelled, and is level with the closets. An old warming-pan on the white painted woodwork of the mantel-piece adds a gleam of colour. Specially designed furniture was made for this room, and a couple of blue and green Dhurries cover the floor.

Adjoining this bedroom is a well-planned bathroom, with porcelain tub and nickel plated fixtures. The floor is covered with unglazed white tiles, while the walls are painted a pale shade of buff.

Behind the daughter's room the house stretches back in the form of an "L," and has on the second floor a charming little living room, papered with a pretty green fir paper, quite Japanese in effect. With

windows on three sides, the room is always cheerful, and comfortable chairs and sofas denote it as a favourite lounging place for the family.

The third floor is practically on the same plan as the second. The rooms have the same floor space as the rooms beneath, but the walls are broken by the dormer windows and sloping roof.

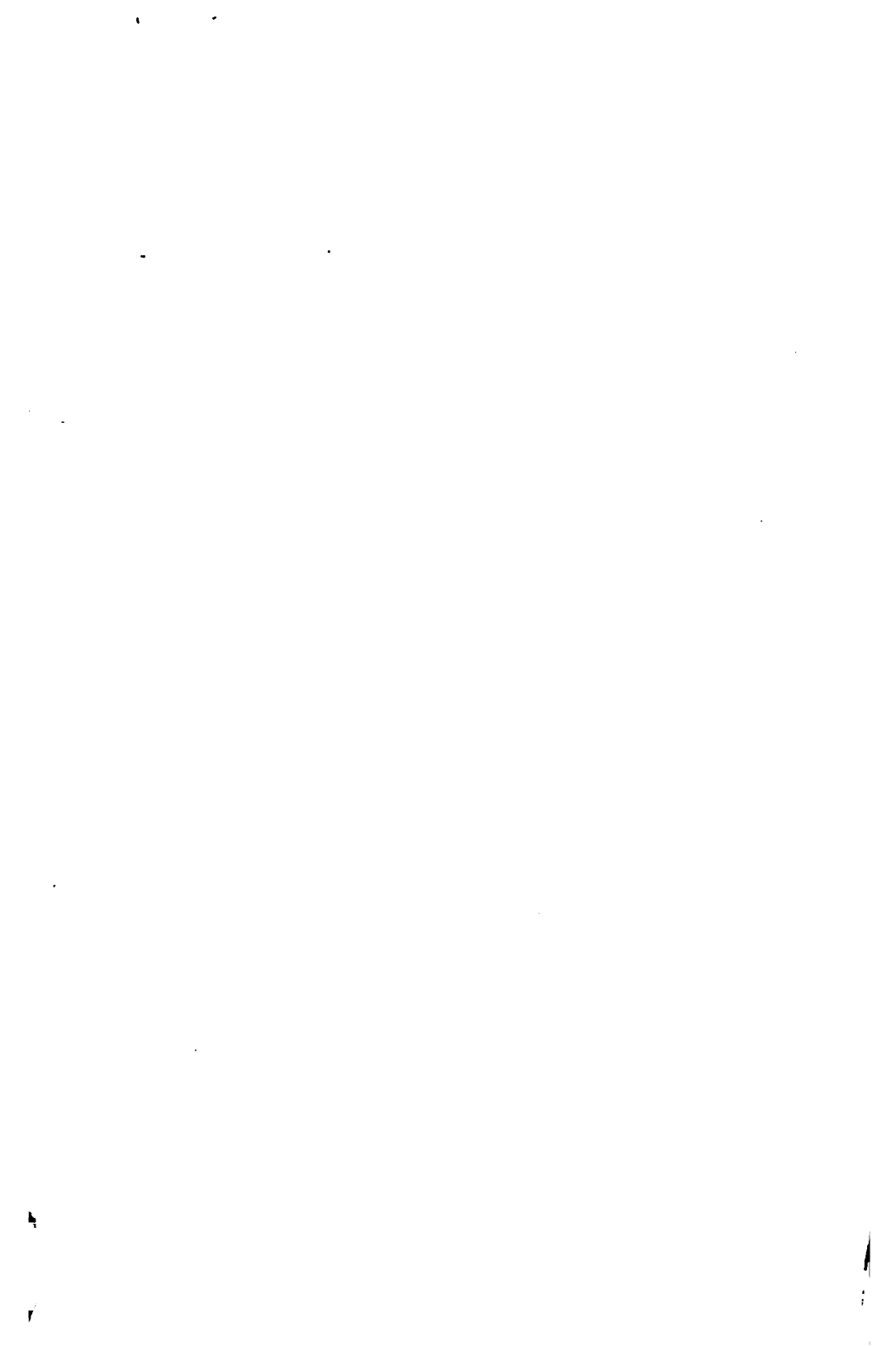
This home is the acme of simplicity, and yet is beautiful in its appointments, for it contains nothing that does not tend towards the pleasures and comfort of its inmates. It is to be regretted that more country homes are not built on Colonial lines, a type of architecture that is typically American, and which is not to be surpassed for simple dignity and beauty. All superfluous ornament and drapery are done away with, and homes such as these in their very appointments are conducive to plain living and high thinking.



SIMPLY FURNISHED IN MAHOGANY WITH WHITE PAINTED WOODWORK



LIVING-ROOM ON SECOND FLOOR





AN OLD BARN HAS BEEN SUCCESSFULLY REMODELLED INTO A GOOD COLONIAL DWELLING
HOUSE

CHAPTER II

THE BARN THAT FOUND ITSELF

ANY one interested in domestic architecture through Pennsylvania must have noticed many of the fine old stone barns of our Colonial ancestors. They stand as monuments to the building methods of that time; the walls being thick and strong, and the timbers heavy—generally hand-hewn out of white oak, and framed together with mortice and pin. That was not the age of hurry and slighted work, and the timbers in these old buildings are frequently as sound and strong as the day they were set.

An old barn belonging to Mr. Mantle Fielding, of Philadelphia, has been successfully remodelled for his own dwelling-house on Walnut Lane, Germantown. It is long

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and low, presenting to the lane its gable end, with its stained date panel of 1796. The rough, irregular stonework, with its broad white mortar joints, executed a century ago by some old German mason, is most attractive to-day. The original window openings have been retained for the present windows in most cases, while the open gallery and tile-paved terrace toward the south-west suggest the comfort of a Virginia homestead. In order to retain unbroken the gable wall on the lane, the main entrance is on the south-west side, and you enter from the lane through the iron-arched gateway, the front door leading in from the broad red-tiled terrace, with its white columns and balustrade of wood.

The doorway is broad and hospitable, with Colonial sidelights and a large spreading fan-light above.

In altering the barn, the design was prepared with the idea of retaining as much as possible of the original structure, not only for the saving in money, but to keep the character of the old work to a great



FRONTING THE ENTRANCE IS THE STAIRWAY, A REPRODUCTION OF AN OLD VIRGINIAN STAIRCASE



THE DINING-ROOM IS PAPERED WITH A HAND-MADE BLOCK-PRINTED FRENCH PAPER. SOME RARE OLD PIECES OF MAHOGANY HARMONIZE WITH THE OLD CHINA AND ANTIQUE SILVER

extent. In this case the original stone walls (with the exception of some slight building in and the cutting of several large view windows) must have meant a saving of from three to four thousand dollars by retaining the old roof construction and a large number of the original floor beams and girders. The excavation of the cellar required little or no further work, with the exception of removing the top surface and laying a cement floor.

The inside of the house is of the Colonial period of the time of Sir Christopher Wren ; and the old ideas have been carried out as far as it was possible to comply with the modern ideas of comfort. In the remodelled building the first floor was laid largely on the original white oak girders that supported the main barn floor ; and when it is remembered that in the Colonial period these buildings were used largely to store grain, it will be seen what tremendous floor weights they are capable of holding.

The entrance hall is treated in a simple Colonial manner, presenting the keynote of

the whole decorative scheme. The main doorway is practically a replica of a fine old entrance in Annapolis, Maryland. Fronting the entrance is the main stairway, and this also is a close reproduction of an old staircase in one of the Colonial residences on the James River, Virginia. The woodwork is white with the exception of the hand-rail, newels, and steps, which are dark mahogany, and form an effective contrast with the white balusters and panelled spandrel. The tread and rise produce what is known as an easy stairway, the width of the tread being a little over twelve inches and the height of the riser a little over seven inches.

The white woodwork and mahogany of the hall harmonize well with the old India blue of the walls. Below the chair-rail the side wall is covered with soft blue book-cloth; above, the design is a delf India blue figure on a cream white ground. The oak floor is finished dark, and the colouring of the Oriental rugs is in soft reds and dull blues.



THE PARLOUR HAS AN INTERESTING FEATURE IN THE LARGE TRIPLE WINDOW BUILT OUT INTO THE ROOM TO GIVE WIDE SILLS, AND ALLOWS FOR THE SHUTTERS TO FOLD INTO BOXES

THE BARN THAT FOUND ITSELF 11

The mantelpiece is a fine old example of the marble mantels that were brought to this country from England before the Revolution ; it is of Egyptian black marble, and was taken from an old house at one time occupied by Benedict Arnold and his bride, Peggy Shippen.

The parlour has an interesting feature in the large triple window which is built out into the room so as to give wide sills and allow the inside shutters to fold into boxes. The wide shelf above lends itself well to decoration, and the lockers or closets below the window-sill are most useful. The finish or trim of these windows and doors—the wall pilaster and cornice head and the dog-ear corners on the small windows—carry out the letter of the Georgian work. A pale yellow, French, hand-printed paper harmonizes well with the upholstery on the Colonial high-backed chairs and sofa.

The dining-room was first finished in tinted plaster, but it has been redecorated and papered with a hand-made block print French paper that is most unusual and

effective. Mr. Fielding has been successful in finding rare old pieces of mahogany for the dining-room which harmonize well with the old china and silver belonging to the family. The recessed window in this room, with its closets under the window-sill, is similar to that in the parlour.

The pantry is planned so as to cut off the kitchen by double doors and keep kitchen odours and noises from finding their way into the rest of the house. It is floored with a rubber tile, which is perfectly non-absorbent, besides deadening the noise. The walls are tiled, and the plumbing, of course, is of the open type. Dressers with glass fronts and fitted with drawers and drop-front shelves for linen are arranged under the glass cupboard. The kitchen and laundry beyond have tinted plaster walls, and around all sinks and back of the range the white tiling is continued as in the pantry.

On the other end of the house, behind the parlour or reception-room, is a library with windows framed in bookcases that



A PALE YELLOW FRENCH HAND-PRINTED PAPER COVERS THE WALLS OF THE PARLOUR



THE WALLS ARE COVERED WITH AN ENGLISH CHINTZ PAPER WHICH TONE WITH THE EMBROIDERED INDIAN RUG OF WOVEN GOAT'S HAIR

extend entirely around the room. A corner fireplace and a large reading table with easy-chairs makes this a pleasant living room, well screened from the main entrance to the house.

The rooms on the second floor are all communicating, and on the south-west front open out upon a gallery or balcony which extends the entire length of the building. The bedroom over the dining-room is particularly attractive, as it contains the mate to the old Benedict Arnold mantel in the hall, besides a four-post mahogany bed, beautifully carved in the pine-apple design. The walls are covered with an English chintz paper with dull red flowers and brown stems which blend admirably with an Indian embroidered rug of woven goat's hair. These rugs, by the way, are rarely seen in this country, though they are often found in country houses abroad. The windows in the gable ends reach to the floor, and the muslin curtains carry out the decoration with a band or border of the prevailing colour. The fireplace of

black marble is relieved by the bright brass of the screen and irons and fire tools.

There are three other sleeping rooms on this floor, besides two bathrooms, linen-room, and maid's bedroom.

The third floor is, of course, considerably cut up by the old peaked roof and dormer windows, and is occupied by additional servants' rooms, store-rooms, and a large, old-fashioned garret.





A WELL-PLANNED HOUSE IN MODERN ENGLISH STYLE AT
ROSEMONT, PA.



THE SOUTH PIAZZA HAS A WIDE FLAGGED PAVEMENT OF
RED BRICK



A DUTCH GARDEN WITH SUNDIAL AND OLD-FASHIONED LOWERS

CHAPTER III

A HOUSE CLEVERLY PLANNED WITH BUILT-IN FURNITURE

A WELL-PLANNED home in modern English style has been built for Mr. Charles Sinnickson, at Rosemont, one of the prettiest country places near Philadelphia. The house stands well back in the garden, and is partly screened from the road by trees and shrubbery. The grounds surrounding the house consist of well-kept turf unbroken by flower beds, but pleasantly grouped with trees and shrubbery. A small portion at one side, however, is devoted to flowers. In this Dutch garden, with its sundial, many old-fashioned flowers, such as hollyhocks, sweet-williams, foxglove, iris, nasturtiums, and marigolds, bloom in quick succession, while the sweet-scented thyme

and honeysuckle fill the air with their fragrance.

The house is built of graystone to the second floor level, the walls and gables above being rough-cast. The roof is covered with shingles, which are stained a dark grey, and form a pleasing contrast to the brown woodwork of the upper walls. Distinctive features of the house are the two main entrances, both of which open into the hall from the piazza, although they are at opposite sides of the house.

The house is almost entirely surrounded with piazzas ; but the front piazza, which faces south, is only partly sheltered by the projecting roof. It has a wide flagged pavement of red brick. A well-designed bench at one side of the entrance door fits into the recess between the living room and dining-room windows.

The back of the house is just as pretty as the front, and the treatment of the back building, with the projecting corner and the balcony above, is quite unique. Another entrance leads into the den,

allowing the master of the house to come in from riding without going through the main part. The other side of the projecting part of the house has a roomy porch for the maids. A low privet hedge screens the approach to the kitchen door.

Bright awnings of yellow and green striped duck give a brilliant touch of colour. The south terrace returns on the east side of the house, above which awnings are placed, so that they may be removed in the winter, and thus not darken the dining-room. These, together with the white sash curtains and green shades, combine to lend touches of needed colour to a house built in tones of greys and browns.

The front door opens into a vestibule, which opens into the hall exactly opposite the other outer door already referred to. In the summer this keeps the house cool ; and in winter, as the porch is enclosed and heated, no cold is allowed to enter. As this door is on the same side as the stairway, it is a convenient arrangement, as visitors can enter and leave the house in

their outside wraps without having to cross the hall in view of every one.

The hall divides the living room and the dining-room, thus allowing a pleasing vista from one end of the house to the other. Facing the stairway is a charmingly paved ingle-nook, with a fireplace of Pompeian brick and an attractive window-seat. The walls and ceiling are rough plastered, and have been stained a warm cream. The woodwork is chestnut, coloured a rich shade of brown, and together with the beams of the ceiling and open timber work on the upper side walls, lends variety to the solid panelling of the wainscot. The heating radiator is placed beneath the window in the ingle-nook, thus concealing what is often an eyesore to an otherwise attractive room. Everywhere throughout the house the radiators are screened. In the living room and the dining-room they are placed beneath the window-sills. The furniture in the hall is mahogany, some of which are reproductions of good Colonial design. A beautiful



THE HALL DIVIDES THE LIVING-ROOM AND THE DINING-ROOM. FACING THE STAIRWAY IS A PAVED INGLENOOK WITH FIREPLACE AND SETTLE



AN ATTRACTIVE STAIRWAY, BEHIND WHICH IS A MULLIONED WINDOW OF CLEAR LEADED GLASS

A HOUSE CLEVERLY PLANNED 19

Wilton, in deep shades of red and blue, has the soft mellow colouring usually found only in Oriental rugs.

Very charming is the stairway, with its mullioned windows of clear leaded glass, which flood the hall and upper landing with light. Beneath the staircase is a passage leading to the den.

The dining-room is a very successfully treated room. The beams on the ceiling run in an opposite direction to those of the hall. The cypress woodwork is stained Flemish oak finish. The wainscoting is seven feet high, divided in large panels filled with golden brown leather paper, and are capped with a plate shelf, leaving a narrow frieze hung with gold and reddish burlap.

The sideboard is built in, and made in a very decorative design with little closets above of leaded glass. The fireplace is flanked on one side by the pantry door, and on the opposite side by a built-in glass closet. The south bay-window looks out upon the terrace, while on either side

of the sideboard are French casements also opening upon the terrace, where it runs on the east side of the house facing the formal garden. A feature of the house is the practical way in which furniture is built in wherever possible,—a most economical plan, and one that ensures furniture being of suitable design to its surroundings, besides making use of all available space. The rest of the furniture in the dining-room matches the sideboard and the glass closets, the chairs being covered with shaded brown leather. The rug, also a reproduction, is in tones of red in a Bokhara design.

Retracing our steps through the hall, we find the living room occupying the same relative position to the hall as the dining-room. A brick-paved ingle-nook is built at one end of the living room. On either side are low window-seats, with high panelled backs, above which are casement windows of leaded glass. These with the seats add no little to the charm of the living room. Bookcases with leaded glass doors



A DINING-ROOM WITH BUILT-IN SIDEBOARD AND CHINA CLOSET. THE WALLS ARE COVERED WITH LEATHER PAPER WITH FRIEZE OF REDDISH BURLAP



A BRICK-PAVED INGLENOOK IS BUILT AT ONE END OF THE LIVING-ROOM. ON EITHER SIDE WINDOW SEATS ARE PLACED

are also built in, and make pleasant breaks in the wainscoting. In this room, as in the dining-room, the finish of the woodwork is brown, to match the chestnut furniture of Mission style. The chairs are covered with green leather, but the cushions in the window-seats are upholstered in more flexible material. Above the wainscoting the walls are covered with silk felt paper, which makes a good background for some well-framed pictures. Tiffany lamps, brass candlesticks, rare old vases, and handsome writing-table appointments of old silver, give finishing touches to this delightful room. The shades of old red and green are reproduced in the beautiful Oriental rug that covers the floor.

Upstairs the rooms are as attractive as those below, and wherever possible built-in furniture has been made. The main bedroom above the living room is in blue, with Colonial mahogany furniture and woodwork painted white. The panelled mantelpiece has a high-backed window-seat on one side and a roomy closet on

the other, projecting out into the room, making a charming corner by the fire-side. Uniformity is given to the entire floor by having heavy moulding level to the top of the doors in all the rooms alike.

Just outside the blue bedroom is an extra closet, containing drawers and shelves and hanging room, and lighted by electricity—the sort of closet that goes straight to a woman's heart, and so roomy withal it could serve as a dressing-room if desired.

There are four other large sleeping rooms, all prettily furnished, and with remarkably pretty papers on the walls. In addition, there is a sewing-room, two bath-rooms, and a capacious linen-room.

Every inch of space has been utilized to the best advantage, and much attention has been given to all the details that go to make a home liveable. The house was designed by Mr. Horace Wells Sellers, of Philadelphia, who has made a name for himself not only for building artistic and

beautiful homes, but in the careful planning of every little detail, so that all who live in a house designed by him find from experience how much thought has been put into its construction.

CHAPTER IV

AN INEXPENSIVE AND ARTISTIC HOME

THE problem of building a convenient house within a given figure is not easy to solve, as the limitation of cost arises at every turn and makes improvements that are suggested from time to time impracticable. The house in Germantown that we have illustrated is an excellent example of what has been done for five thousand dollars. It was built in the summer of 1905, and as building materials have advanced in price, it could not be duplicated for the same figure to-day. It was designed by Mr. George Spencer Morris, of Philadelphia, who threw himself into the spirit of evolving a quaint and pretty house at a given figure, and yet one that would be in harmony with the many classic homes of historic Germantown.



THE ROUGHCAST WALLS CONTRAST WELL WITH THE SHINGLED ROOF
OF THE LITTLE HOME IN GERMANTOWN, PA.



THE WELL-LIGHTED LIVING-HALL INTO WHICH THE FRONT DOOR OPENS
GIVES A FEELING OF SPACIOUSNESS



The location on the east side was a pleasing one. Large trees were already on the ground of the old homestead. The house was planned to be built in the rear of the estate, and therefore it was decided to have the front of the house facing Locust Avenue and the old homestead.

The doorway was planned to be at the side of the house, within easy access of the rear street. Above the entrance there is an attractive pent roof, which is carried around the porch, forming a parapet protecting the balcony above. The glass door opening from the second story bedroom gives access to this balcony.

The original intention was to have the walls all pointed face stonework, with a large dashed post under the corner of the porch ; but for reasons of economy a heavy wooden post was substituted for the dashed post, and the facing of the stone walls were dashed with cement, sand, and finely ground slag smeared on roughly with the trowel. The rough-cast walls contrast charmingly with the shingles which cover the roof.

All the woodwork is painted white, with the exception of the green shutters on the second floor.

On entering the house the visitor cannot help being struck by the simplicity of treatment and economy of space. The well-lighted living hall into which the front door opens directly, gives a feeling of spaciousness, as the size of the room is much larger than the majority of living rooms in a house double the size. By doing without a vestibule and by having the staircase part of the room, spaciousness is given. The walls are covered with undyed burlap, which forms an admirable background for some well-chosen pictures. Relief is given by the hard wood, which is stained a soft, dull green throughout the house. As some of the woodwork is chestnut and some cypress, they take different shades of green, giving a pleasing variety of tone.

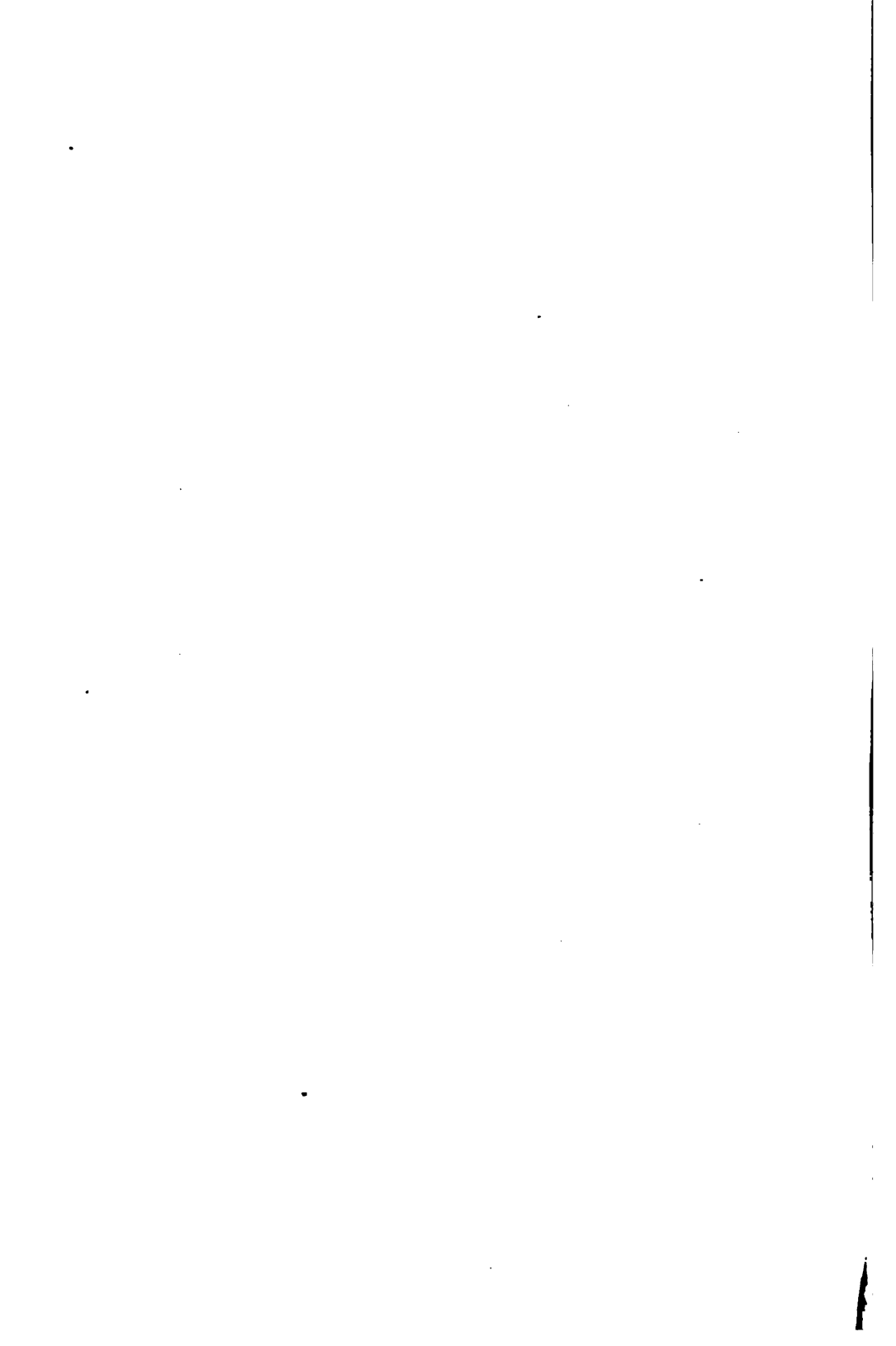
A house so simply planned calls for very little furniture. High built-in bookcases on each side of the double window disposes of the necessity of the buying of bookcases ;



A SMALL DINING-ROOM OPENS FROM THE HALL-LIVING-ROOM



A VERY USUAL TYPE OF KITCHEN FOR A SMALL HOUSE



and as the walls are so much broken up with windows and doors, much furniture would give the room a crowded appearance and detract from the quaint simplicity of the whole.

The entrance to the dining-room faces the staircase ; and this room, though small, is conveniently and appropriately furnished. The walls are covered with green felt paper broken by a chair-rail of dull, green-stained woodwork.

One would hardly expect to find a pantry in so small a house, but there is a thoroughly up-to-date one opening into a most convenient kitchen. Space is economized by the wash-tubs being placed in the kitchen. It will be noticed in our illustration how every part of the kitchen is utilized. The kitchen opens into a small room entirely given up to shelving and closet space, behind which is the door opening into the living hall. It is quite remarkable that so small a kitchen can be readily reached from either dining-room or living room, and shows some thoughtful planning.

The comfort of the servant has been considered in the erection of a porch, which also acts as a decorative screen to the back door. As the back door overlooks Woodlawn Avenue, it was, of course, necessary that the back of the house be built in an attractive manner, as all the other houses on that street face the road.

The second floor consists of two large bedrooms, bathroom, and nursery, while the floor above contains two bedrooms and a good-sized storage loft. The same simplicity can be noticed in the furnishing of the bedrooms; and it was found an economy to keep entirely to Eastern rugs, which, although the first cost seems a comparatively large outlay, is not really so when the making and laying of carpets each season and the extra lining necessary is considered.

Fine floors nicely oiled require less covering, and therefore the number of feet of rugs purchased is much less than would be necessary if carpet took their place.

The bedroom over the living room is



A TYPICAL AMERICAN BEDROOM. THE BUREAU OR DRESSING-TABLE IS NEVER PLACED BEFORE A WINDOW



THE WALLS ARE COVERED WITH UNDYED BURLAP. THIS LIVING-HALL SHOWS SIMPLICITY OF TREATMENT AND ECONOMY OF SPACE

papered with a soft blue paper finished with a neat little border above the skirting board and below the picture moulding. The brick fireplace beside the door leading into the balcony gives a somewhat unusual addition to the bedroom. Dotted Swiss curtains with embroidered edge bought by the yard may be found in all the rooms—an economical and appropriate way of curtaining windows.

The spare bedroom is papered with a pretty fifteen cent paper, consisting of a pink poppy and a green leaf. The room is furnished in mahogany. Ample closet space is found in every room.

A simple and appropriate house of this kind is an easy task to keep clean, and the absence of useless little knick-knacks is to be commended.

The lawn is unbroken by flower beds, but a border of flowers surrounds the house on three sides, while in the summer it is charmingly shaded by the trees around it.

Chickens are the hobby of the owner, and an attractive hen-house and chicken-run

are built some little distance from the house. Although there are only twenty-three hens, the average number of eggs a day is seventeen when the hens are not setting ; and as the owner himself takes charge of the hens, the enterprise may be said to be a paying one.

The house cost nearly six thousand dollars three years ago. It would cost fully seven thousand now, if built in the neighbourhood of Philadelphia. The walls are rough stone, dashed on the outside and plastered within. It was originally intended to finish the house as a face stone job, but it was found to be somewhat cheaper to dash it, and so this was done ; but it did not suffer in appearance by the change. The ordinary stud and lath and plaster partitions were used in making the room divisions, while the floors were constructed in the usual way on 3 in. by 10 in. hemlock joists.

It was originally intended to finish the house in chestnut, but again for the sake of economy this was changed to cypress, except the stair, which is oak. The sim-

plicity of the trims and other woodwork, the manner in which the plaster jambs of the windows turn straight into the window frames, the design of the stair mantels, etc., are all attractive and very practical.

CHAPTER V

ALICE BARBER STEPHENS' UNIQUE SUBURBAN HOME

AFTER city dwellers have spent most of their lives in close contact with their work and amidst the busy hum of town life, it is somewhat of an experiment when they decide to change their mode of living and take up their quarters in the suburbs.

When Mr. and Mrs. Charles H. Stephens decided to make this change, they were doubtful as to the wisdom of such a scheme. Alice Barber Stephens, whose work as an illustrator has brought her world-wide fame, has always had her studio on Chestnut Street, in Philadelphia, where she has had no trouble in securing models at any time. In their home on Green Street, the entire top floor made a commodious studio for



THE COUNTRY HOME OF ALICE BARBER STEPHENS AT ROSE VALLEY, PA.



A PICTURESQUE HOUSE WAS ADDED TO AN OLD STONE BARN WHICH WAS REMODELLED INTO STUDIOS. ALL THE BEDROOMS AND SITTING-ROOMS HAVE WINDOWS FACING SOUTH

Mr. Stephens, where his sketches for illustrations were made, and where there was ample room for his famous collection of Indian curios and his library. It was only after a great deal of consideration that the two artists decided to live in a suburban home; but at last they found in the neighbourhood of Rose Valley an ideal situation, only a short mile from Moylan station. They found a barn on the place, and promptly decided to have it remodelled into studios, and a house built at one end of the building.

Mrs. Stephens in speaking of their reasons for choosing this district says: "It was because of a certain fraternal possibility, and because some of the earlier residents of the neighbourhood were of the city sort, and were enthusiastic, that we had the courage to try so great a change, and give our son the chance for an out-of-door life near his school."

Moylan is beautifully situated at the top of the hill overlooking the Pennsylvania valley, at the bottom of which winds the

picturesque Ridley creek. Thickly covered hills rise from the valley on one side, while the road gradually ascends to Moylan on the other.

Mr. William L. Price and Mr. Hawley M'Lanahan were the first to realize the possibilities of this neighbourhood becoming the centre in which kindred spirits could dwell in pleasant social intercourse, and where work could be done under peculiarly ideal conditions.

"The Rose Valley Association" was the result of this conception. Twenty-five thousand dollars of the capital of the chartered company was spent by the Association in the purchase of 75 acres of land, in the alterations of buildings, and for 15 acres of land which were set aside for a park. At present the community consists of a group of cultured people, living in artistic and simply furnished homes. In speaking of the features of the life of Moylan, Mrs. Stephens says: "It is in a very pliable state. It had a crafts purpose at one time, and is likely to develop that

again. There is a wholesome atmosphere of good fellowship, with entire liberty for private interests. We think our young people have a healthful life, with respect for all sorts of work. There is a strong feeling towards expression in art, and good influence for music and kindred tastes."

The Stephens' house is one of the most picturesque in the neighbourhood. The large doors of the old stone barn now form the north windows and skylights of the studios. The house is built of iron-stained quarry stone, with flint and gneiss intermingled, which appears in creamy tones through grades of yellow, brown, and grey to almost dead black. These stones are pointed, and dashed above with creek-sand mortar. The second story is covered with cement, which forms a pleasing contrast to the brown shingled roof and lower walls.

The plan of the house is somewhat unusual, but extremely artistic and practical. All the bedrooms and sitting-rooms have windows facing the south. By building the bedrooms on the south side, the passage-

way from which they are reached has windows on the north side.

There is something attractive about the laying out of the garden, and the pergola, when the growth has become more luxuriant, will be a centre of attraction. A large number of quickly growing Lombardy poplars have been planted, and a lot of Japanese pines, maples, and flowering cherry trees, which will, in time, convert this garden into a charming bower. Mrs. Stephens is very fond of gardening herself, but so far has resisted the temptation of a vegetable and flower garden because of their too great distractions, and lest they take her from her studio work. The old fruit trees on the north side of the house make a pleasant break, silhouetted against the grey and brown building. The young trees and hedges will, in time, form a screen from the road which passes the studio end of the building.

The house, so charming outside, is no less attractive within, for it fits the needs of its owners, and seems to express their



THE BACK DOOR IS MOST PICTURESQUE. A CIRCULAR STAIRCASE
WINDS UP THE TOWER



A CORNER OF THE LIVING-ROOM OPENING INTO A TINY HALL.
THE WALLS ARE COVERED WITH DEAD GOLD JAPANESE PAPER

lives. There is a quiet feeling of restfulness and harmony, but nothing of pretentiousness, for simplicity is the keynote of the whole conception, and everything seems appropriate to its surroundings.

An original and somewhat daring innovation was made in the dull gold walls of the dining-room, hall, and living room. The living room and hall are divided by an attractive archway, pleasingly broken by stained wooden columns, which form a decorative architectural feature, allowing a glimpse of the dining-room beyond the hallway. Rare and beautiful rugs seem to melt into their surroundings, and the dull gold walls are an excellent background for the carefully chosen Japanese prints and pictures.

In the living room a figured gold paper has been chosen. We are all familiar with this paper, as the common Japanese tea-box is usually covered with it. It is a gold that never turns black with age, and yet is unassertive as a background. It comes in small sheets, but can be put on by a careful

paper-hanger. In the living room the ceiling is of plain tint paper, containing just enough yellow to blend with the gold ; but in the dining-room an arched ceiling is covered with the same plain gold that is on the walls. As a suggestion to other home-makers, it may be said that this gold paper can usually be obtained from Japanese importers and high-class wall-paper dealers. It does not make an expensive wall covering, as twenty dollars' worth covered the walls of the living room, the walls and ceiling of the hallway, and the walls and ceiling of the dining-room.

The mantelpiece is built across a corner and extends to the ceiling, and is most dignified in its Gothic lines. The large bay-window, on the south side, lets in a flood of light, which is gently diffused by Japanese blinds of unstained wood, somewhat on the order of Venetian shades, but much more decorative for this charming little dining-room.

An old-fashioned Dutch dresser fills the space between the fireplace and the kitchen

door. Although it had to be refinished, it still retains its quaint old hinges of steel, with its original brass handles and key escutcheons.

Opposite the bay-window is a group of casement windows extending nearly the length of the wall, and yet taking up no unnecessary space, as chairs and serving-table can be placed beneath the sill.

A beautiful mahogany glass closet is placed in another space at the hall end of the dining-room.

In the living room the arched windows carry out the lines of the doorway. They are simply and artistically draped with casement curtains of fish-net, the same pattern being used at all the windows of the lower rooms. The living room has, also, inner curtains of pale green silk, which soften the light in a very agreeable and effective manner.

The ingle-nook is at one end of the living room, and is another interesting and decorative feature. The door on the left

of the fireplace leads to a unique spiral stairway, built with solid walls of plaster and stained woodwork, a decided change from the ordinary staircase.

On the right of this stairway is the studio of Alice Barber Stephens, which in its exquisite simplicity and colouring seems to be a reflex of its owner's characteristics. With windows on three sides and little quaint corners arranged with beautiful hangings of soft, mellow colouring, we cannot help feeling that such surroundings must be an inspiration to Mrs. Stephens in her work. She finds no difficulty in securing models of certain types in the neighbourhood, and is also helped out by the students at Swarthmore College, which is not far away.

Immediately above this is the studio of Mr. Stephens, furnished in a more Bohemian manner. A huge stone fireplace is at one end of the room, while, at the other, an immense window-seat gives opportunity for stowing away the collection of Indian curios. The original roof of the barn,



A CHARMING DINING-ROOM



A CORNER OF THE STUDIO OF THE FAMOUS ILLUSTRATOR

with its strong oak beams, adds a rugged simplicity to the studio.

Mr. and Mrs. Stephens are now reaping the reward of living a suburban life, for Mrs. Stephens in speaking of the change says: "I am sure I can speak heartily of gain in strength in our new home with its touch of outdoor life. There is some loss of the city life, but the gain more than balances it. I have to give up a great many of my club connexions, but I have more varied interests in my immediate surroundings than my city social life gave me."

CHAPTER VI

A WELL-PLANNED COLONIAL HOUSE

THERE is a charm about a simple Colonial home that appeals to most of us, especially when it is built in the suburbs, and is to be lived in all the year round. Germantown is noted for its many beautiful homes ; and while some of them are on a large scale, surrounded by luxurious gardens, there are many unobtrusive homes built on the roadside somewhat similar to the one we have illustrated. It was designed by Messrs. Brockie and Hastings, of Philadelphia, and is built of rough graystone found in the neighbourhood. The wood-work is white, with the exception of the green shutters on the second floor. A hooded doorway is particularly attractive.

Because of the land sloping abruptly from



A WELL-PLANNED COLONIAL HOUSE IN GERMANTOWN, PA.

the back, the house had to be built closer to the road than it would have been if this had not been the case.

The piazza skirts the back of the house until it reaches the wing built behind the room on the right of the doorway, and is surrounded on two sides by wooden balusters of white woodwork which support the roof at the second story. The east side of the piazza extends beyond the balustrade, and a long flight of steps descends to the ground below. In enjoying the beautiful vistas of hilly country skirted by woods, it is hard to realize that trains and trolleys are within a few minutes' walking distance.

The trim of the entrance hall is painted white. It contains a beautiful Colonial staircase, with oak treads, balustrade painted white, and mahogany hand-rail, underneath which a wooden seat is built. On the right of the hall is a well-planned fireplace with dull red brick facing and hearth, beyond which is the doorway leading to the dining-room. The walls are covered with green felt paper reaching to the angle. Soft

Eastern rugs of old rose and deep blue partly cover the hardwood floor of oak. A few pieces of good Colonial furniture are well arranged in the hall. Below the staircase is a doorway opening on to the piazza. The upper part is of heavy glass, partly covered with a scroll design in iron.

The living room is on the left of the hall, and is a bright cheerful room with windows on three sides. The piazza may be reached through the glass doors at the end of the room. The wall is papered with a pretty shade of tan felt, which is almost covered with well-chosen pictures. Bookcases line the wall on one side, while a large fireplace and windows, beneath which are window-seats, occupy most of the space of the outside wall. The advantages of a plain paper in such a room can readily be seen, for with so much woodwork breaking up the wall surface a figured paper would seem trivial. Here again the hardwood floor is only partly covered with beautiful Oriental rugs. Most of the Colonial furniture consists of old family pieces, but all that is new is



THE HALL CONTAINS A BEAUTIFUL COLONIAL STAIRCASE. THE PORTIÈRES ARE TAKEN DOWN IN SUMMER TO GIVE A COOL APPEARANCE



THE LIVING-ROOM IS A BRIGHT, CHEERFUL ROOM WITH WINDOWS ON THREE SIDES

in perfect keeping with the old. The windows are devoid of heavy hangings, having only white Swiss frilled curtains, which are also found in all the other rooms.

Retracing our steps through the hall, we come into a charming dining-room. The feature of this room is the china closets on each side of the window, which, filled with rare old china, give a very attractive touch to the room. The walls are covered with a small blue and white delf figured paper, harmonizing well with the blue of the china. The fireplace projects from the outside wall, and is another example of good Colonial architecture.

The keynote of the house is simplicity, making it an easy and inexpensive one to furnish. A house of this kind would lose much of its decorative value if heavily and expensively furnished. Every piece of furniture that has been bought for the house seems appropriate, not only in being Colonial, but also by being well-proportioned to the size of each room. The sideboard in the dining-room is a particularly beautiful

piece of old furniture. Its simple lines speak of the long ago, while the more modern round table and rush-seated chairs harmonize perfectly with it.

The house is lighted throughout with electricity. The centre light in the dining-room is particularly good, and diffuses a softened light through the opal glass at the sides and bottom of the electrolier.

Behind the dining-room is a commodious pantry, which leads to a kitchen thoroughly up to date in every particular.

The house, being well lighted, is very cheerful, and the hall is as light as the rooms on each side of it. In the window above the front door the lead lines are particularly graceful, while the small bay-window opposite lights up the staircase. The second floor is also well lighted.

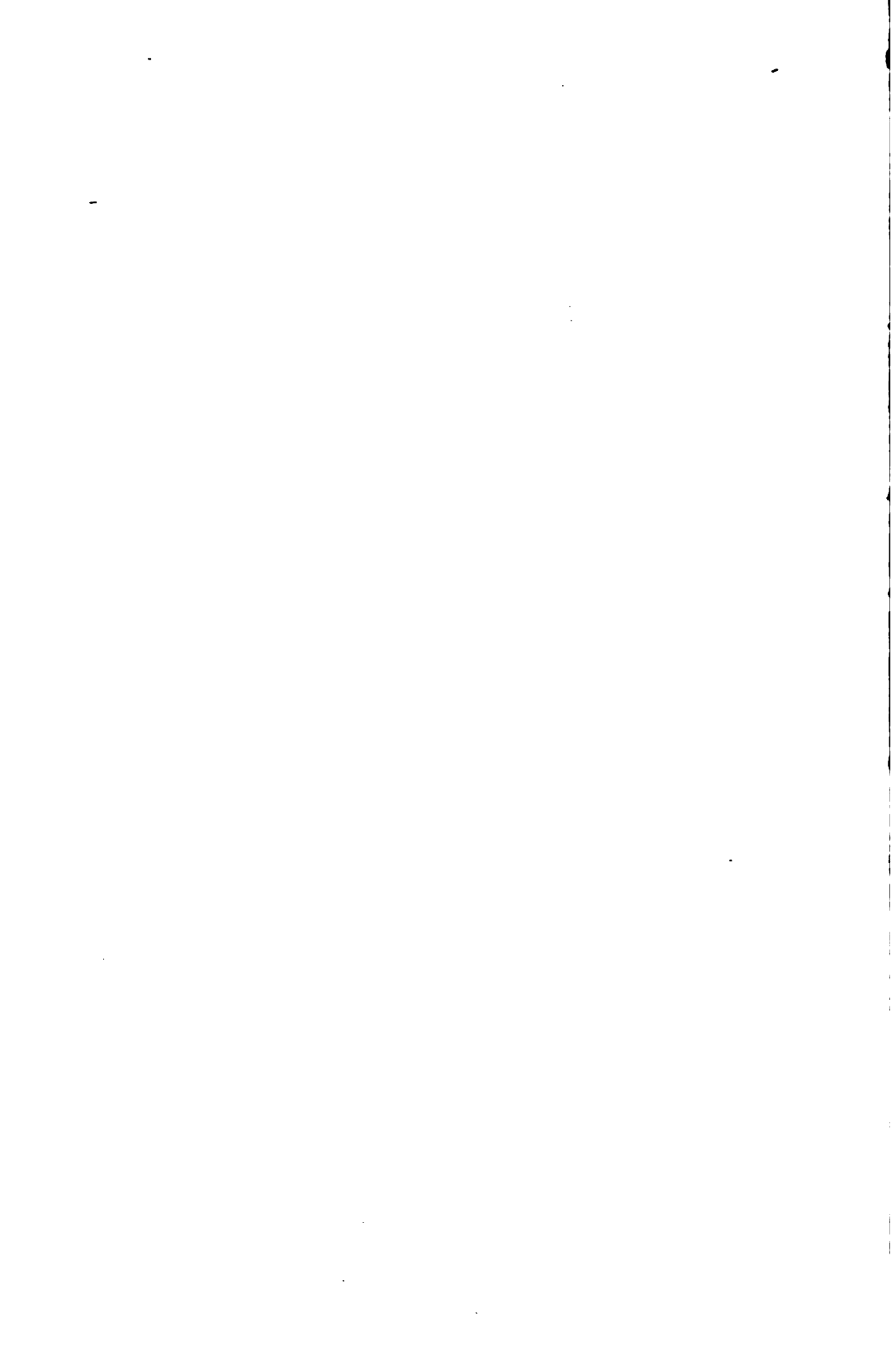
Above the living room is a good-sized bedroom, containing a charming old four-poster. The walls are covered with a very attractive figured paper with rather a set design. The same simplicity is apparent in the white dimity bed hangings, white



A FEATURE OF THE DINING-ROOM IS THE CHINA CLOSET ON EITHER SIDE OF THE WINDOW



OLD MAHOGANY FURNITURE AND HAND-WOVEN RUGS ARE VERY POPULAR IN AMERICAN BEDROOMS



Swiss window-curtains, and the green and white rag carpet with which the floor is partly covered. The room contains a beautiful Colonial fireplace, beyond which is a charming alcove in which a little dressing-table is placed. A well-appointed bathroom makes a washstand unnecessary in the bedroom.

The small room over the front door is convenient for a sewing-room or a morning sitting-room.

The guest-room over the dining-room is furnished in oak, and the walls are covered with a very pretty paper somewhat resembling that in the other bedroom.

Behind the guest-room is a second bathroom with tile floor. Behind this is a linen-room and the staircase leading to the third floor. This brings us to a cheerful nursery built above the kitchen. The walls are covered with the Kate Greenway nursery paper, so charming and soft in colour, and so attractive to a child. The furniture is of the simplest, and yet all the baby needs is contained in this attractive room.

In examining the illustrations it will be noticed how harmonious the furniture is, and how suitable to the style of the house ; and the whole is a good example of the dignity of a suitable and simple style of furnishing.

The recessed window-seats in the living room are made very inviting, with two or three pillows in each, and a handsomely embroidered table-runner is used on the library table. One could also use heavy hangings in the wide doorways, but they should be simple. Arras cloth is always in good taste, and can be very handsomely decorated with *appliqué* embroidery.

If one is not the fortunate possessor of heirlooms in the way of Colonial mahogany, it is often possible to secure very good copies of antiques ; and if one is patient in the search, may discover some genuine Colonials.



A SEASIDE HOUSE IS BUILT OF FRAME PARTLY COVERED WITH SHINGLES. THE FOUNDATIONS ARE OF STONE,
AND THE CHIMNEYS

CHAPTER VII

AN IDEAL SEASIDE HOME

SOME people seem to have the knack of choosing the right thing for the right place ; and nothing shows this more than the choice of a location where a home may be built where the summer months can be spent, and the tired brain and body may be built up and refreshed for the demands that the rest of the year has on most of us.

The house built for Mr. S. W. Colton, of Philadelphia, is on an island off the coast of Maine, and is situated on a promontory commanding an extensive view of the sea, with the hills of Mt. Desert in the distance. Ships passing on their way to North-East and South-West Harbours form a delightful panorama

against the blue-grey background of the hills.

The house has been covered with shingles stained the colour of the surrounding land, and the grey-green roof fairly melts into the sky, so that from a distance the house appears to be part of the surroundings and the sky-line seems to follow the contour of the ground. All around is the sea ; the rocky ground sloping gradually toward it is covered with clumps of blue-grey pines. The garden is full of hardy perennials—gladiolus, sunflowers, nasturtiums, roses, and mignonette—growing together in splendid confusion, and mingling their fragrance with the smell of the salt sea. It seems wonderful that they should bloom as successfully as they do, so close to the ocean ; but the house partly shelters the garden, which is on the slope of the hill, and protects the flowers from the strong winds.

When the house was built some years ago, the walls around the piazza contained numerous boxes of growing nasturtiums and other hardy flowers ; but their beauty was



THERE ARE TWO ENTRANCES, ONE FACING THE SEA OPENING ON TO THE TERRACE. THE OTHER OPENS ON TO THE PIAZZA



A SUPERB VIEW IS OBTAINED FROM THE PIAZZA

shortlived in this exposed position, and shrubs have since taken their place.

There are only three other families on the island, and their launches, sail boats, and row boats, with the boat-houses, are extremely picturesque. Near the slips a bed of California wild flowers may be seen, flourishing in spite of the change of climate. The house is advantageously situated, and presents a most artistic appearance. It is built partly of wood covered with brown shingles, the foundations and solid chimneys being of rough cobble-stone, of a cream, grey, and mauve colour, which are found in the neighbourhood. The effect of all this colour was carefully thought out by the architect, Mr. Horace Sellers.

The same colour scheme is carried out in the house. The woodwork is cypress, stained brown ; all the ceilings are beamed and are left unfinished, which makes them very decorative ; the walls are rough plastered in most rooms, and are stained a warm cream. Coming in from the wide porch, the hall looks inviting, with its large

brick fireplace and ingle-nook. The cream walls above a high dado of brown wood go well with Mission furniture. The chair seats and cushions are covered with green arras cloth. The *portières* are also green, and are made of a heavy reversible material having a coarse mesh, which gives the quality of texture needed. At the windows, unique sash curtains hang of green linen, on which a conventional design of apples in red linen has been applied with heavy flax thread. Oriental rugs bring in some warm, rich colouring.

At the extreme end of the house the library extends across the width ; it is a most homelike, cheerful room with windows on three sides. As in the hall, the woodwork is stained brown ; and here, as wherever possible, furniture has been built in as a part of the woodwork. A wide window-seat and a simple desk make a most attractive corner. The window-seats are so arranged that they hold the rugs and curtains when the house is closed. On the walls, undyed burlap makes an admirable background for



THE FEATURE OF THE LIBRARY IS THE MANTLE OF GREYSTONE,
WITH THE MOSS AND LICHEN STILL GROWING ON IT



THE HALL IS INVITING WITH ITS BRICK FIREPLACE AND INGLENOOKS



pictures. A design of trees in rich, warm tones has been stencilled as a frieze all around the room. The feature of the room is the mantel of graystone, with its moss and lichen still growing on it. The shelf is formed of one solid stone nine feet long. This was found in the neighbourhood, and brought with great care to its final resting-place. It is supported by strong corbels. Above the shelf is a recessed panel. The wide seats have curtains of soft, green liberty silk with valences ; no sash curtains are used, as it was decided that nothing must hide the glorious views seen from these windows. Brown Mission furniture with leather seats and low, comfortable wicker chairs seem well suited to the surroundings, and, with the warm tones in the rugs, make a room full of variety of colouring and harmony.

On the other side of the hall the young people have a large sitting-room furnished very simply. The centre table is made of two settles, which can be used as tables or seats as occasion requires. Seats are built in around the fireplace, which is of red

brick. Above the mantel is a decorative panel of Spanish galleons strongly rendered in poker work and colour. The words "Far away across the Sea" are appropriate to the place. A very pretty green cretonne is used for the hangings, having a design of shells.

The dining-room connects with the living room, and differs in colour from the rest of the house, the woodwork being stained apple-green. The built-in dresser is like the woodwork of the room, with quaint, handwrought hardware fittings. The walls are covered with soft green burlap, divided into long panels. A design of tree standards in delicate tones of cream, green, and mauve has been stencilled as a frieze all around the room. The simplest kind of furniture is provided, and an art square tones with the colours of the frieze. Green hangings of liberty silk break the lines of the woodwork without hiding the view.

There are two entrances to the house, one facing North-East Harbour opening on

to the terrace, with settles on each side of the door, the loggia being filled with growing plants. The other side of the house opens on to the piazza and leads to the boats.

The bedrooms, also, have the cream plastered walls and brown woodwork, but variety is introduced by the use of bright coloured furniture stained to suit the rugs and curtains—green furniture is in a room where green Martha Washington rugs cover the floor and the curtains are of green linen—a room with blue and white Martha Washington rugs has white enamelled furniture.

Besides much thought being given to good colour schemes, the house has been planned to save labour and produce a dainty effect. The closets are large and roomy, and window-seats and furniture have been built in as in the downstairs rooms, simplifying considerably the care of the house.

Comfort, suitability, and harmony have been successfully dealt with in this ideal seaside house.

CHAPTER VIII

A COMFORTABLE SUBURBAN HOME

IT is not an easy task for the architect or the home-maker to plan a house which shall have distinction of design, be built for a given price, and yet possess the many comforts that modern living demands. It is a great help to the architect when the home-maker has definite plans in her mind and definite ideas that she wants carried out, as this ensures a house being built that will suit the special needs of the owners.

The house illustrated is a good example of the results obtained when architect and owner work in harmony ; for not only is the house extremely comfortable and well built, but many pet theories have been successfully carried out for the convenience and comfort of the family. The house



THE HOUSE IS BUILT OF ROUGH GRAYSTONE, IRREGULARLY POINTED
WITH MORTAR



A LARGE ROOMY HALL WHICH CAN BE USED AS A SITTING-ROOM



was built in 1904 at Haverford, Pennsylvania, one of the loveliest of the many attractive suburbs near Philadelphia. It is placed in the centre of a lot, midway between two roads, with a driveway connecting one with the other. The house is built of rough graystone, irregularly pointed with mortar. The roof is covered with cedar shingles, and the exterior walls of the second story are also covered with this durable shingle. The shingles and sidings are stained a soft grey, and the trims are painted ivory white, while the shutters are painted a soft leafy green, toning with the surrounding foliage. The eaves of the roof are supported by heavy corbels, which form a pleasing feature of the exterior. The porch roof is supported by heavy columns, which are painted ivory like the trims of the house. Grey shingles cover the roof of the porch, while the ceiling is plastered and whitewashed.

Although the grounds are not extensive, they have been laid out with much thought and care ; and even though the hedges are

not yet very high, they are solid and well kept. Beds of flowers surround the house, while the lawn is broken only by a few young trees and masses of shrubbery.

An attractive pergola leads to the service quarters, and is so well covered with vines that it forms an admirable screen to the back premises, as well as a decorative feature of the garden. It is a bright touch of colour for many months of the year, and has been planted with ramblers, wistaria, clematis, honeysuckle, Japanese kudzu, trumpet vines, and scarlet creepers. The outlay on the arbour was \$11, the workman's time \$4, which could be saved if a member of the family was handy with tools.

24 Red cedar bean poles . .	\$1.92
8 Round red cedar posts . .	4.40
12 Red cedar bean poles . .	0.96
7 Red cedar bean poles . .	0.56
Man's time for two days . .	4.00
Cost of vines and perennials .	3.16
	<hr/>
	\$15.00



AN ATTRACTIVE PERGOLA LEADS TO THE SERVICE QUARTERS

The front door is reached through the piazza. In the winter a storm door is formed by glassing in one section of the porch. This makes a most attractive sun parlour, and is finished by settles at each side of the door. The porch extends around one corner of the house only, and no unnecessary porch room is provided, the owners preferring to have cheerful living rooms into which plenty of light and sunshine can have access. In this way only the lightness of the reception room is sacrificed.

On entering we find ourselves in a large roomy hall, 13 by 26½ ft., which is large enough to be used as a reception hall. The hall, with the stairs winding up at one side, has a dado rail dividing the upper from the lower wall. The latter is covered with a soft green figured paper, while the upper is harmoniously papered in pale green felt. The ceiling beams in the hall and the heavy cornice, together with an ample fireplace, add dignity to the living hall. Behind the fireplace a door leads

into the hallway, one entire wall of which is provided with lockers. This was especially planned for, as in the previous home the boys never had enough room for their outdoor clothes and sporting things. Now each inmate of the house possesses his or her locker, with the name on the outside of each door. At the end of the hallway is the back door, which can be reached without going through the kitchen, so that the young people can make use of this when coming in from their games.

On the right-hand side of the hall are the reception room and the library, which communicate. The library, $13\frac{1}{2}$ by 18 ft., is one of the most attractive rooms in the house, papered in a beautiful shade of old Pompeian red, which fairly melts into the mahogany furniture. At one end of the room is the brick fireplace with a Colonial mantel. On the other side of the fireplace are windows, beneath which are window-seats. One wall is taken up by a commodious bay-window, which is kept



A LIBRARY IN POMPEIAN RED



A BEDROOM FURNISHED IN BIRD'S-EYE MAPLE AND BLUE

full of growing plants. Bookcases line the other wall, and a beautiful mahogany table occupies the centre of the room ; but the chief feature is the beautiful Pompeian red rug of a quaint Oriental design. The reception room, 15 by 14 ft., is not so attractive, as it has no fireplace or bay-window.

Recrossing the hall, we find the dining-room, 16 by 17 ft., papered in old blue, which harmonizes well with the natural cypress woodwork. Beautiful old rugs cover the entire first floor, which gives a restful appearance to it as a whole. The kitchen, pantry, and laundry have the usual appliances, all of which are up to date.

On the second floor there are five good chambers, two bathrooms, a linen closet, and a delightful sewing-room with an open fireplace. All the rooms are simply and tastefully furnished. The room over the library has a large open fireplace of Colonial design. All the woodwork of the bedrooms is of poplar painted ivory.

The closets would delight a practical housewife, so roomy and deep they are. The bathrooms are finished in white enamel paint, and the dados and floors are of tiling. The plumbing is exposed and the fixtures are of nickel-plate, and only modern methods are employed. All exposed traps, piping, and flush-pipes or closets are finished in nickel-plate, and the traps were properly back-vented as a sanitary precaution.

Except that the rooms are considerably lower, the third floor is planned in the same way as the second. The ceilings are flat, and there is an air-chamber above, which keeps the rooms cool in summer and warm in winter.

The house is admirably heated by means of hot air, which is really the most economical way of heating a house; and as there are no long distances to carry the heated air, it is adequate. The house is lighted by electricity, supplemented by oil lamps in the living rooms.

Such a house as this will be an ornament

in any part of the country, and it will prove to be a comfortable and desirable home for any family. The rooms are all of good size, the chambers on the second floor being especially commodious, and so planned that there is an abundance of light and air. A house like this in a suburban district is certain to increase in value year by year.

The following estimate is guaranteed by the architects, Messrs. Baily and Basset, of Philadelphia :

General contract, including excavating, foundation and mason work, car- pentering, mill - work, lumber, plastering (including chimney), and painting . . .	\$8,010.00
Plumbing . . .	769.00
Heating, hot air . . .	360.00
Range, single oven . . .	55.00
Two tiled floors for bathrooms	50.00
Electric wiring . . .	204.00
Mantels and hearths . . .	140.50
Carry forward . . .	<u>\$9,588.50</u>

Brought forward	.	.	\$9,588.50
Electric fixtures	.	.	150.00
Miscellaneous	.	.	100.00
Fencing	.	.	95.00
			<hr/>
			\$9,933.50

These figures do not take in grading, as no lots are graded alike, and the cost varies according to the nature of the land.



A COUNTRY HOUSE REMODELLED FROM A CHICKEN FARM



A PICTURESQUE BACK DOOR. THE STONE WALL SCREENS THE
CELLAR ENTRANCE FROM THE DRIVE

CHAPTER IX

AN IDEAL COUNTRY HOUSE

WHEN choosing a site for a country home, it is not often that such a beautiful example of nature's bounty can be found within ten miles of a large city, as was the case when the present owner, looking for a summer home, came across a tumbled-down chicken farm in the region known as "Black Rocks." The picturesque and beautiful country surrounding Haverford has long been appreciated by Philadelphians as a residential neighbourhood.

Black Rocks was once the site of an Indian village, and many interesting relics of arrow-heads, spear-heads, hominy grinding-stones, and bowls were found when the original house was built.

Later the place was allowed to go to ruin.

When purchased, the briars were so high that it was difficult even to see the rocks, and it presented so forlorn and spooky an appearance that the house gained the name of being haunted ; and those that drove past it used to whip up their horses to get quickly by so weird and dismal an abode.

Realizing the possibilities of the place, the present owner purchased the house as it stood, with the entire property. It was decided to remodel the house, and Messrs. Furness, Evans, and Company, of Philadelphia, were engaged to make the plans. The old roof was removed, the cellar dug deeper, and the side walls torn down. Those of the front and back were left standing for the sake of the deep-curved window-sills. With large stone chimneys and dormer windows and a new wing, the house bore little resemblance to the original building. Grey plaster covered the walls of the old farmhouse, but this was removed, the stones being pointed with wide sections of mortar. The stud partitions are of

hemlock, as are all the rough joists, while those that show are of pine, planed.

The architects carried out many of the owner's suggestions, resulting in a charming Colonial house, where quite a good many original ideas were put into practice. Most houses present a good appearance from the front, but it is rare to find a dwelling as attractive, viewed from the back as from the front. The wing gives opportunity for a charming little porch to nestle in the corner, the beauty of which is further enhanced by a most picturesque well, which supplies the drinking water for the family.

At the back a stone wall is built, jutting out from the house, on which flower boxes are arranged. The wall turns and rises from the ground in the form of steps, thereby screening the entrance to the cellar door. The back door, with its projecting hood and flight of steps, flanked on each side with white balusters, is vastly better looking than the majority of front doors, and is an evidence of the good taste

that omits no detail to make the home beautiful.

"Black Rocks" is built in the form of a T. At the end of the house a beautiful porch overlooks the crags and rocks, which give the place its name. Here, charming views can be obtained of the beautiful little garden, surrounded by an old stone wall. Its grassy paths lead past the old sundial through a white lattice gateway to the woods and down to Mill Creek, a stony and picturesque stream that runs through the lower part of the meadow.

The main part of the house is only one room thick, so that the large hall has windows on three sides, and is a delightfully cheerful room for the living room of the family. It is of ample size, being 14 ft. 10 in. by 27 ft. 10 in.

The front door is an attractive feature of the home, with its pointed hood flanked by quaint high-backed settles on each side. An old knocker answers a double purpose, as it also rings an electric bell. The front



THE MAIN PART OF THE HOUSE IS ONLY ONE ROOM WIDE, SO THE HALL HAS WINDOWS ON THREE SIDES



THE HALL FIREPLACE. ON THE HEARTH MAY BE SEEN RELICS OF BYGONE DAYS



door opens directly into the hall, the walls of which are rough plastered. The trims are of pine and are painted white, with the addition of a mahogany chair-rail. The old idea of a farmhouse has been carried out in the heavy pine rafters, which are stained a deep brown, and are in pleasing contrast to the grey plastered walls. The floors are of selected heart-rift yellow pine, filled and finished with shellac, and harmonize with the bright coloured rugs which give the strong touch needed. Some old family pieces of Colonial furniture are admirably suited to this simple setting. On the hearth may be seen some relics of bygone days—copper pans and a mould for making candles being placed beside the andirons.

The staircase is well planned—some difficult problems, for lack of space, having been overcome, it being thought desirable that it should have a return instead of ending abruptly behind the rear door, although such an arrangement at first was thought to be impracticable, as the door opened against the bottom of the staircase.

Opening out of the hall is the dining-room, which is quite a large room. It juts out some distance from the main part of the house, and measures 16 ft. 4 in. by 22 ft. 4 in. The trims are painted white, and the walls are rough plastered like the hall. The fireplace is of old red brick, and upon this a few appropriate ornaments are placed. It is furnished in Colonial style with a few old mahogany pieces. At the end of the wing the pantries and kitchen are situated, and are fitted up with all the latest improvements. By a clever arrangement it is not necessary for the maid to go through the dining-room to answer the front-door bell, as there is an extra passage which opens into the end of the hall underneath the staircase.

There are also evidences of careful planning on the second floor. The main bedroom and bathroom are directly over the hall, while the wing contains three bedrooms, bathroom, and linen-room. The sleeping apartments for the maids are on the third floor, and open into a well-

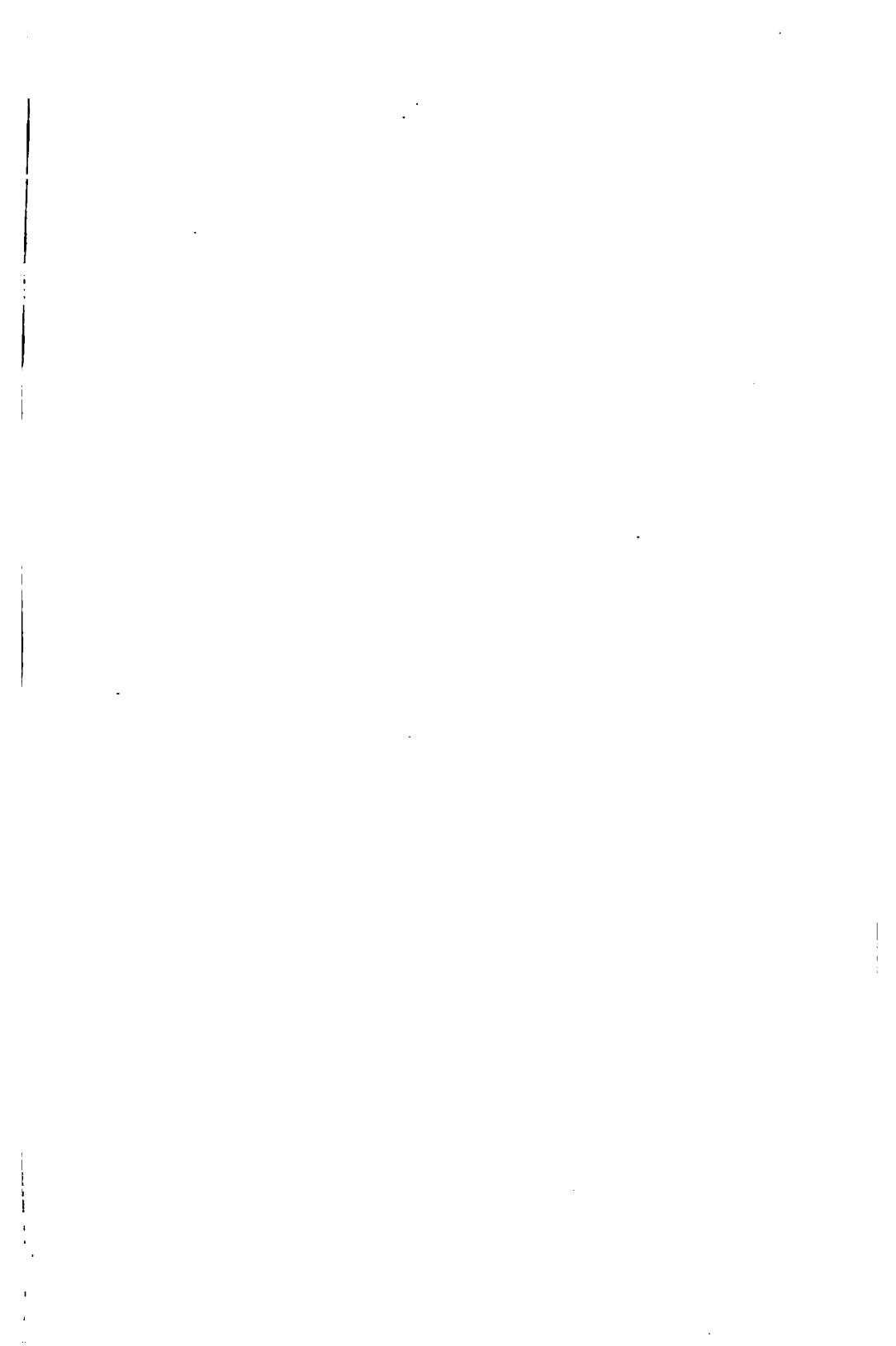
appointed bathroom. There is also a large attic.

The bedrooms are all furnished with the greatest simplicity, each room being well lighted, and having a fireplace. Mahogany suites of simple construction constitute the furniture of these rooms.

The liveable quality of this attractive home is everywhere apparent, but its chief charm is in its fine old trees and the beautiful garden with its masses of black rocks, partially covered with moss and lichen, and quantities of native columbine. The garden is one blaze of flowers from early spring until late fall, blooming in quick succession with yellow lilies and roses in June, finishing with a brilliant array of chrysanthemums in October.

The cost of remodelling and restoring the house was \$8,200. About \$12,000 altogether was spent on the house, garden, and surrounding property, irrespective of the purchase price. New roads were made, and the old stone walls rebuilt, the old stone barn restored, and the shrubs and

flowers were gradually purchased, so that the property each year has become more beautiful and valuable. A good vegetable garden keeps the table well supplied with all kinds of vegetables in season.





THE HOUSE IS BUILT OF GRAYSTONE AND CONCRETE, WITH A SHINGLED ROOF



AN ATTRACTIVE CORNER OF THE HALL

CHAPTER X

A HOUSE IN MODERN ENGLISH STYLE

ONE of the most attractive houses in Ridley Park, Pennsylvania, is that built for Mr. J. D. Shattuck in 1902. Its charming colour scheme arrests the eye of the passer-by, and in summer, when the shrubbery and creepers are at their best, it is not only a feast of colour architecturally, but the abundant growth throws in relief the pleasing colours of the house.

It is built of local graystone to the first floor height, and above this the walls are of concrete. The roof is covered with shingles, which are stained brown. The greater part of the back of the house is also covered with shingles, as well as the hooded doorway. The

porch screening the front door adds very materially to the attractive appearance of this country home. The copper hinges of the Dutch door and the little window are unusual, and together with the high-backed settle on one side are interesting features.

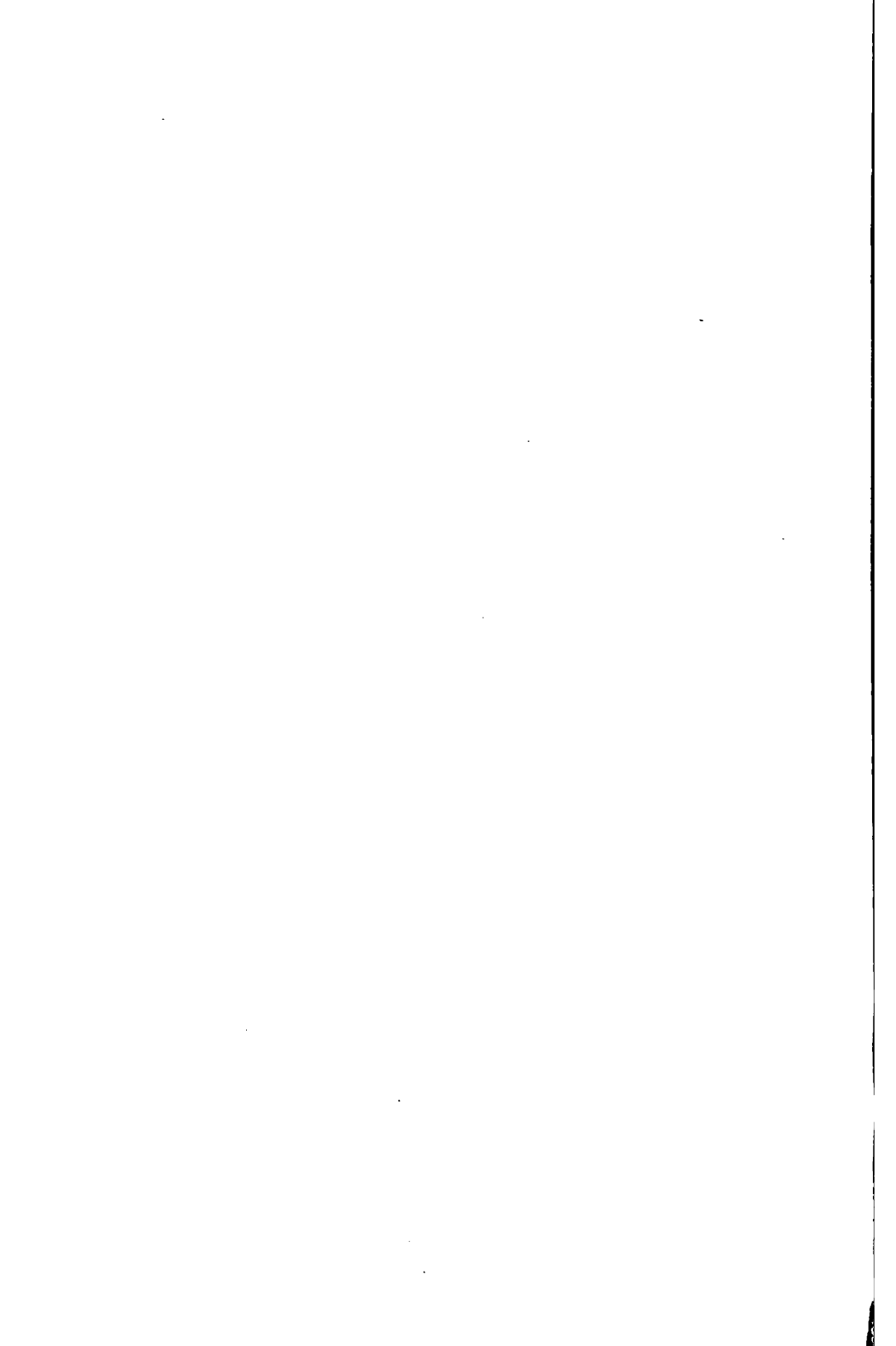
The back of the house is nearly as attractive as the front ; and the distribution of shingles, cement, and rough stone gives it a most pleasing appearance viewed from any part of the grounds. A group of hydrangeas, binding the pathway which runs behind the porch, adds a note of colour. The service quarters have much to recommend them. The approach in summer is screened by an arbour of roses. The comfort of the maids has been considered in providing a roomy porch. The trims and posts are all stained brown, but the woodwork around the windows is painted white, giving an interesting note of contrast. The dark green shutters on the second floor are charming against the concrete walls.



A TYPICAL AMERICAN DINING-ROOM



A PLEASING WINDOW AND FIREPLACE TREATMENT



The same taste is shown in the inside as on the outside of the house. An interesting fact about the house is that the plan was chosen from one in *The Ladies' Home Journal*, and the original intention was to build it from these without an architect ; but later it was decided to use the inside plans, and build the exterior to suit the special needs of the owners. The convenience of the plan cannot be too highly recommended. Each room is large, and vistas from one end of the house to the other on both floors can be obtained. The original design was intended for a family of three, and has many points of interest.

Entering the hall we find ourselves in a house where brown tones predominate. The hall walls are of tan felt and the trims of yellow pine, which are stained brown. The treads of the staircase and the hand-rail are stained to match the trims, but the rest of the staircase and the high-backed seat are painted white, making a bright corner.

On the left is the dining-room, with raftered ceiling and foliage paper, the soft greens and browns fairly melting into the trims of the four windows and doorways. The room is furnished in old mahogany furniture. The fireplace is of Pompeian brick, and is supplied with a gas grate, which is more economical and convenient than an open fire, as the room is used only at meal times. Opposite the staircase is an attractive little den or writing-room, and this also is provided with a fireplace across one corner, an interesting feature being that it is made from bricks supposed to have been spoiled in the kiln; but the purples and black tones give most interesting touches of colour, and made it most economical, as only the hauling and setting of the bricks had to be paid for.

The living room is most attractive. The walls are covered with a charming soft paper with tan ground, old rose flower and dull green leaves; but so soft is it that pictures can be hung to advantage on its



THE LIVING-ROOM CURTAINS ARE OF UNDYED LATTICE CLOTH



THE FIREPLACE POSSESSES UNUSUALLY GOOD LINES

surface. The brown trims of the room accent a touch of brown in the paper, which is further offset by the flat moulding enclosing each wall space. Another interesting bit of colour is introduced in the Tappa tablecloth made of the pulp of the mulberry tree in Honolulu. The windows are curtained with undyed lattice cloth, a material well suited to this severely simple home. The same curtain material is used in all the other rooms, giving uniformity to the exterior, as well as furnishing each room with unusually attractive sash curtains. The *portière* was designed and made by the mistress of the house of dull green arras cloth with a motif suggested by the wall-paper and carried out in the same low tones in *appliqué*. At one end of the room are four built-in bookcases. An interesting feature of these is the electric light on each post. The fireplace is well designed, and the dull green tiles and the touches of red in the carving add to its very pleasing appearance.

The floors of the living room and hall are covered with Abnakeé rugs, which have been made to harmonize with the walls and woodwork, and add no little to the charm of the whole.

The bedrooms of the house are equally attractive. The main bedroom, with its beautiful mahogany furniture and hand-woven rugs, has an interesting colour scheme. The wall-paper is in shades of blue, pink, and green, and these colours are reproduced in the hand-woven rugs which were made to match the paper. The deepest shade of blue is accentuated in the inner curtains of linen taffeta. Twin mahogany beds were made from an old Colonial design.

An unusually good bathroom for a house of this size opens out of this room. Another bedroom has an interesting window-seat on either side of the fireplace. On the same floor, but reached by another staircase, is a bedroom and bathroom for the maid, differing only in size from the others. In a house where much thought



A GAILY-FLOWERED PAPER MATCHES THE HANDWOVEN RUGS IN COLOUR



A COMPLETELY EQUIPPED BATHROOM

is given to the comfort of the maid, it generally happens that the mistress has had little trouble in keeping good ones, as they are always appreciative when their comfort is considered.

CHAPTER XI

A YOUNG COUPLE IN AN OLD FARMHOUSE

A YOUNG couple who had spent the first five years of their married life in the suburbs of a Pennsylvania city, within walking distance of trains, trolleys, and numerous friends, came at last to the conclusion that real country life was what they would most enjoy. They did not want to build, but they did want to find a country house in some wild spot, where they could still be within easy access of their friends and yet be able to enjoy the pleasures of a rural life.

The wish was very natural; but the more they drove through country lanes and out-of-the-way places in quest of what they wanted, the farther off they seemed



A PORTICO WITH HIGH BACK SETTLES IS A PLEASING FEATURE

from their desire. A rambling old house in a picturesque bit of country seemed not to exist. At last, however, their persistent search was rewarded, and they found a sturdy little farmhouse on the top of a hill almost hidden by old trees. It was in a terrible state of dilapidation, but the walls were there, and the situation overlooking the Huntington Valley was all that heart could desire. Behind the house was an old orchard skirted by cornfields and a vegetable garden, while the grounds at the front of the house sloped abruptly, and were covered with grasses and clumps of shrubbery ; at the foot of the hill a winding stream with rustic bridge leading to the road gave an added beauty to the scene. The drive is shaded by overhanging trees, and on one side by a high hedge ; winding around the hill beyond the house, the road returns again until it reaches the side nearest the stables.

It did not take the young people long to decide that this was their beau-ideal, so they bought the property and had

plans made by Herbert J. Wetherell, a Philadelphia architect, who entered into the spirit of keeping the one-hundred-and-fifty-year-old house intact as much as possible. A porch was added at the end, with heavy stone pillars to support the bedroom which was built over it. At the front of the house a smaller porch was built, with two high-backed settles on each side of the front door.

The house, like most old houses of this region, is built of stone and whitewashed; the woodwork is painted white, with the exception of the shutters of the second story, which are green. The shingles on the roof are also green, forming a pleasant contrast to the whiteness of the walls.

The front door opens directly into the dining-room, which, with its low raftered ceiling, the Colonial staircase at one end of the room, and the stone fireplace, wears an old-world appearance. A green felt paper on the walls forms a good background for the pictures and the Flemish oak furniture, and blends with the green



**A PORCH WAS ADDED TO THE END OF THE HOUSE WITH HEAVY
STONE PILLAR SUPPORTS**

carpet and leather chair covering. The dining-room is the width of the house, accordingly it has windows back and front; these are curtained with cheese-cloth sash curtains, with applied diagonal pieces of green, while the window frames have soft Madras curtains with quaint little valences.

Leading out of the dining-room, above a small flight of steps, is the living room, formerly the farm kitchen; the old fireplace is left just as it was, with the addition of settles of simple construction made out of an old church pew. One of the original walls was done away with, with pillars dividing what used to be another room. This is quite a large apartment, and its low ceilings impart an ancient aspect. Windows on three sides and a sash door opening upon the porch admit plenty of light. The room is papered with a beautiful Morris paper in soft tones of old red, green, and tan, which, although rich in colour, makes an excellent background for pictures.

One experiences a sense of restfulness on entering the room by reason of the concentration of colour. The floor is entirely covered with a Wilton velvet carpet which was dyed that beautiful shade of Florentine red which is never found in a new carpet ; the same shade of red is repeated in the inner silk curtains, which are made with a valence, and reach only to the sills. An Indian scarf on the table and sofa pillows all carry out the tones of red. Olive green furniture covering, and a profusion of flowers with their foliage, bring enough green into the room to make a contrast.

Most of the furniture is mahogany, but the window-seats, bookcases, and settles are painted white to match the woodwork, bringing a note of simplicity into the room. Bobinet sash curtains soften the light, which would otherwise be a little glaring.

The staircase is new, and is painted white with a mahogany hand-rail. Ascending to the upper floor we find odd little steps and narrow passages. To the left of the stair-



THE OLD FARM KITCHEN HAS BEEN CONVERTED INTO A CHARMING LIVING-ROOM



MOST OF THE FURNITURE IS MAHOGANY, AND THE WINDOW SEATS, FITTED BOOKCASES AND SETTLES ARE WHITE TO MATCH THE TRIMS

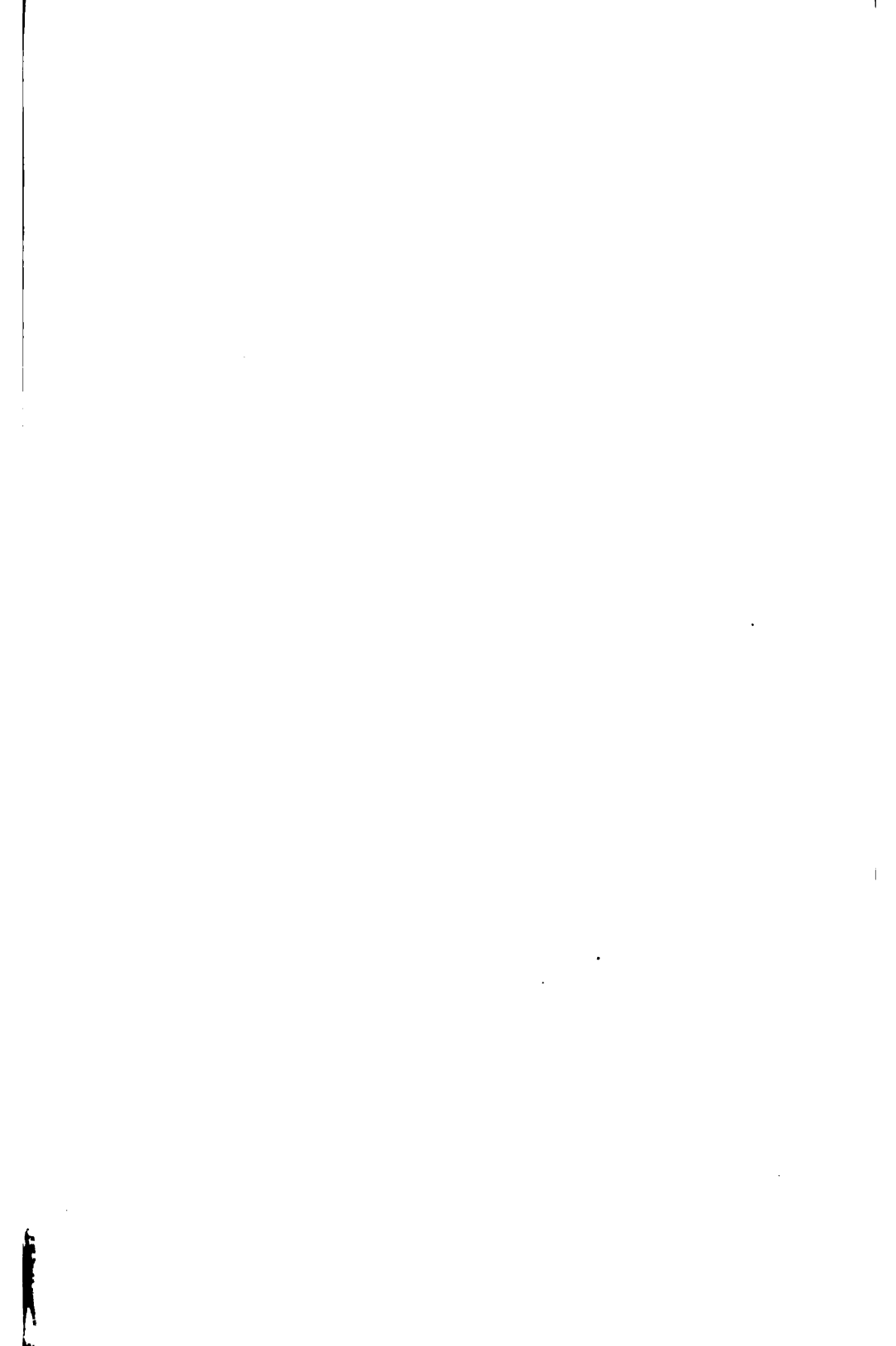
case opening into the passage are two bedrooms and a bathroom, all of which have open fireplaces. The large bedroom over the living room has a plain green cartridge paper with a frieze of poppies, the curtains of old-rose and green cretonne repeating the colours of the frieze. Next to this room is the night nursery, a cheerful, dainty room with its old-fashioned wall-paper.

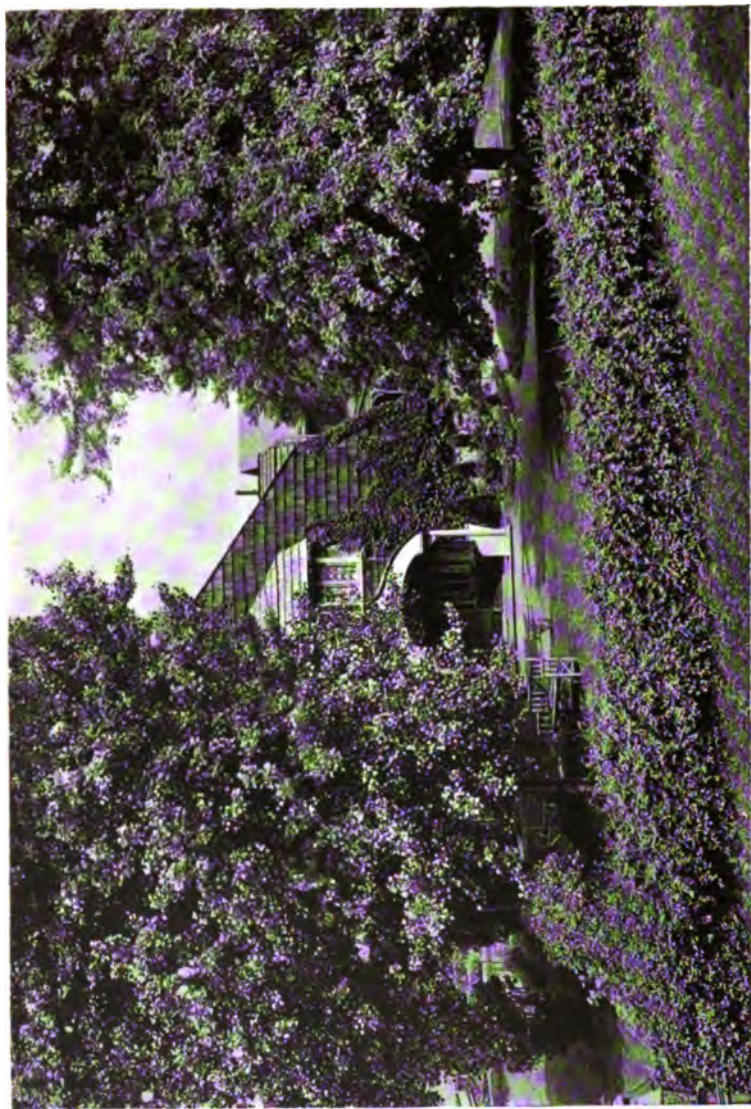
Beyond the stairway are two bedrooms furnished quite simply; a white paper with a border of rosebuds seems suitable to the surroundings. The adjacent room can be entered through the bedroom or from a stairway from the kitchen. It is a little old-world room, not more than seven feet high. A paper of yellow marigolds gives a charming amount of colour, and makes the place particularly attractive.

The third floor in the centre of the house is occupied by the maids, leaving one room for trunks.

There is a charm about the old dwelling

that is felt by all who see it. Never a day passes without a call from friends driving over for a chat or an informal meal, the hostess being one who keeps open house and a hearty welcome for her friends.





A HOUSE REMODELLED FROM A STABLE

CHAPTER XII

A HOUSE REMODELLED FROM A STABLE

THERE are some houses that possess a charm that can be felt, and that cast a spell upon us that makes us long to visit again their hospitable walls. Sometimes a house seems to take on the characteristics of its owner ; and when this is so, there is always a pleasing individuality about such a home. This individuality is charmingly expressed in a house at Germantown, Pennsylvania, which has been remodelled from a stable. From the outside, one would naturally suppose that it was small, but on entering we find ourselves in a spacious hall opening into large rooms.

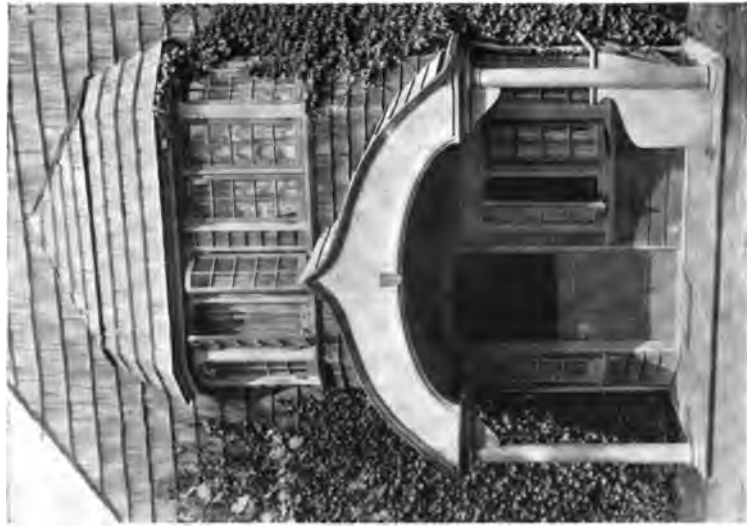
When the original owner bought the property the stable was not quite finished,

so that the changes were made at nominal cost. It seems extraordinary that so fine a position should have been chosen for a stable, for the house is situated on one of the prettiest avenues of historic Germantown, and stands between two beautiful country residences.

It is built of frame and covered with shingles, which are stained a warm, rich brown, forming an admirable contrast to a soft shade of tan with which the woodwork is painted. The hooded doorway, with its quaint casement window above, is a feature of the house, and gives a charming feeling of welcome. The bay-window adjoining the front door is quite a unique feature of the entrance.

Every detail seems to have been carefully thought out ; the Dutch door has handsome black iron hinges, while the quaint little iron latch takes the place of a door knob.

On entering the hall, we find the dining-room on the right. The lower wall is painted a soft shade of buff, while above



THE HOODED DOORWAY, WITH ITS QU'AIN CASE-
MENT WINDOW ABOVE, IS THE FEATURE OF THE
HOUSE



THE RAFTERS ARE STAINED BROWN, AND THE UPPER
WALLS OF WOOD BLACK. THE LOWER WALL IS ROUGH
PLASTER PAINTED TAN, THE SAME SHADE AS WOOD-
WORK

it, dark blue burlap covers the wall ; the ceiling beams are left rough and are stained a dark brown, adding to the simple effect of the room. It is well lighted, having a bay-window in the corner. Opposite the doorway is another window placed high in the wall, and below which is a space for a pretty Colonial sideboard. This window being originally planned for a stable, it adapts itself delightfully to the needs of a home.

The walls and woodwork have been painted the same shade of buff as the rest of the woodwork throughout the house.

Opposite the bay-window is a fireplace with a flat wooden overmantel, forming an admirable background for a painting.

The kitchen and pantry have been carefully planned, and are replete with every convenience.

Retracing our steps into the hall, we find a living room opposite the entrance. This is a charming and convenient room, with rafters stained brown and a frieze of stained

black wood. The lower wall is rough plaster and painted tan, the same colour as the woodwork.

Some carefully chosen old rugs partly cover the floor, and some old pieces of mahogany are gradually crowding out the more modern furniture hardly in character with the house, but which the family possessed and could not discard all at once. This room is well lighted. A French window opens on the back porch, and in addition to this there is a casement bay-window on the left of the hall doorway, while a little window high up on the wall gives a somewhat unusual appearance.

The fireplace of Pompeian brick is surmounted with a beautiful carved panel above the almost flat mantelpiece. The soft tan paint makes a good setting for the few pieces of carefully chosen bric-à-brac. The simplicity of the house is felt in all these details, for there is no appearance of overcrowding ; and even the ornaments are chosen so that they can be used. The Mexican waste-paper basket adds its quota



THE FIREPLACE IN THE HALL IS BUILT ACROSS
THE CORNER



THE TURN OF THE STAIRCASE WITH THE WINDOW
OVER THE FRONT DOOR

to the decoration of the room. The curtains, too, are wisely selected. They are very simple in design, and are of coffee-coloured bobinet, melting into the tan woodwork much better than if they had been white. Then the winter curtains are appropriate, for just a touch of colour is introduced in the green ribbed cotton tapestry.

Everybody admires the architecture of the hall and stairway, with its post reaching to the ceiling and there supporting a heavy beam. At the turn of the stairway is a little recess which gives opportunity for a bit of decoration. The carving on the balusters is worthy of notice; the rise of the treads is easy and the stairway wide.

One of our illustrations shows the turn of the stairs to the second floor, with a view of the recessed window above the entrance door.

The upper floor consists of two large bedrooms and a well-appointed bathroom. Each room is papered with an all-over foliage paper on the ceiling and upper side

wall, extending down to a low dado. Each bedroom has a well-designed fireplace, and commodious closets are built following the lines of the rooms. The furniture is mahogany of good design and proportion. The bedroom in our illustration serves as a nursery or guest-chamber.

It is somewhat surprising to find in so small a house a second stairway, but the servants' quarters are entirely apart, the bedroom immediately above the kitchen being reached by the back stairs.

The original owner, Mrs. Webb, remodelled the house after her own ideas, and everything shows the result of much thought, and so many conveniences have been planned that could only have suggested themselves to a woman. The present owners, who are people of taste and culture, are gradually furnishing the house in perfect accord with the plans.

Twelve years ago the house cost \$5000 dollars to build; but, of course, it would cost more to-day, owing to the increased cost of labour and materials.

While much thought has been given to the house, the garden, too, has not been neglected, and forms a charming setting for this little gem of a house, nestling on the side of the hill.

CHAPTER XIII

INEXPENSIVE ENGLISH HOUSES THAT MIGHT BE ADAPTED TO AMERICAN USES

THE Garden City movement in England attracted attention almost from its inception. Its purpose was the creation of villages and towns, planned in an artistic way to meet modern requirements, and provided with well-designed houses at moderate cost, the whole adapted to the needs of working men. Several experiments of this sort have been made in that country. That their sociological interest is very great is, of course, apparent ; and that they have an artistic interest, far surpassing in this respect anything of the kind that has been attempted in America, is their great good fortune.



ARTISTIC AND INEXPENSIVE COTTAGES AT BOURNVILLE, ENGLAND

One of the most interesting ventures of this sort is supplied by the Bournville Village Trust, an estate which owes its existence to Mr. George Cadbury of Northfield, near Birmingham. Mr. Cadbury wished to alleviate the evils which arose from insanitary and insufficient housing accommodation, and to secure for his work-people in his cocoa factory the advantage of outdoor village life ; he had made a study of existing social conditions among the working classes of the city, and realized what a terrible evil overcrowding in congested districts had become, and was convinced that the only solution of the problem was to provide inexpensive sanitary houses in the country within easy access of the workshops. He decided, therefore, to make a practical experiment in social reform by building a model village at Bournville.

The village of Bournville, which is in the north-east of Worcestershire, four miles south-west of Birmingham, has been built since 1895 ; but in 1900, when it contained

about three hundred and seventy cottages, Mr. Cadbury secured the perpetuation of the scheme by handing the entire property, consisting of three hundred and thirty acres, with its cottages, over to a board of trustees. The revenues of the estate are paid to the trustees and solely applied to maintaining the property, to building new houses, and to acquiring fresh land. Since then, building has been going steadily on, until the number of houses erected is nearly six hundred. The village is not only intended for those who work in the cocoa works, but is open to any one wishing to enjoy its advantages. Every encouragement is given to those who rent the houses to beautify their homes and add to their appearance by cultivating their gardens. The average space allotted to each house is six hundred square yards, and every one is planned to occupy about one-quarter of the site upon which it is built.

Each garden is planted with fruit trees, and a staff of practical gardeners are kept for the benefit of the tenants, who can go to them for advice and help. The gardens

are turned over to the tenants in perfect condition, and prizes are offered from time to time for well-kept gardens. Lectures and classes on the subject are held, to keep up the interest in the cultivation of the gardens.

The rents range from five dollars and a half a month, including rates, to fourteen dollars a month ; and there are larger houses at higher prices. These contain on the second floor about five bedrooms and a bathroom.

The latest cottages have been built with one large living room instead of two smaller ones, as at first, with a kitchen containing a bath sunk in the floor, while the second story has three bedrooms surmounted by an attic. For small families there are houses with only two bedrooms.

The architect, Mr. W. A. Harvey, has shown much skill in planning the cottages, and in obtaining variety without adding to the cost of construction. The artistic appearance and the satisfactory accommodations have been accomplished by careful

forethought. Every opportunity has been made use of to avoid monotony. Thus, while one or two patterns of windows, doors, and door frames were used, they were distributed in such a way as to give no suggestion of monotony.

By the addition of a bay-window, or a special treatment of a porch, or the use of rough-cast or shingles, each house was given a distinct design, which added vastly to the interest of the village.

In building three cottages, an attractive feature was introduced by recessing the middle one and forming a forecourt in front, while in another group of three houses the middle one was built long way on. In another case, where a row of houses were built, every other had some special detail of ornament, the unadorned ones affording relief to the others.

Sometimes a roof would be run down to the top of the windows on the first floor, the large expanse of roof being broken by the chimneys and dormer windows. Adjoining a house of this type might be seen a



THE HOUSES ARE PLANNED SO THAT THE LIVING-ROOMS SHALL BE FREELY ACCESSIBLE
TO FRESH AIR. HAND-MADE TILES FOR THE ROOF AND CASEMENT WINDOWS LEND A
CHARM TO THE GENERAL ASPECT

roof extending to the second floor ceilings ; and in this case the walls were broken by hexagon bay-windows on the first and second floors.

It is not the custom in England to build cellars beneath cottages ; therefore these houses followed the usual custom, their only protection being beds of concrete with plenty of air-bricks to thoroughly ventilate the ground-floor joists. These were placed above the level of the ground around the house to prevent any water from accumulating under floors.

One of the smallest types of houses was built in sets of four at the cost of \$875 each, including the laying out of the garden. They contained a dining-room 13 ft. 6 in. by 12 ft. 6 in., and kitchen 10 ft. 6 in. by 7 ft., in which was a cabinet bath. The larder was placed under the staircase, while the out-houses for coal, etc., adjoined the kitchen. On the second floor the bedroom was 13 ft. 6 in. by 12 ft., and the back bedroom was 16 ft. 6 in. by 7 ft. ; there was also a linen closet on this floor. This type of house being

one of the cheapest, simplicity and economy had been carefully studied. The roof ran uninterruptedly from end to end, and the chimneys were grouped together and brought to the highest point in the roof.

One of the most picturesque buildings is the village inn, which was remodelled out of a dreary old farmhouse, and makes a pleasant halting-place for the wayfarer. It has an old-world appearance, situated in a quaint old garden with sweet-scented flowers, and a sign swinging in the wind.

One of the most beautiful and cheerful spots in the village is occupied by the homes of the old folks, called the Alms House, although this term has not the same significance here that it has in America. It is built in the form of a quadrangle, each side consisting of a row of two-roomed cottages, which overlook a well-kept green. Picturesque seats and benches are placed against the walls of the houses, and form a pleasant recreation place for the occupants. An old man or woman can do the small amount of work needed in these little

cottages, the neighbours helping in cases of sickness. Every detail for their comfort has been thought out, and their last days are spent in peaceful ease. The writer was taken to see an old nurse who had grown old in the service of the family. With what pride she showed us the conveniences of her home : pretty curtains at her casement windows and geraniums blooming on the window-sills gave a special charm to the little home ; while the old woman with her knitting, sitting by the open fire and chatting happily of her good fortune, was evidence of the appreciation of what had been done for her comfort.

Among the many good schemes in the planning of the houses is the arrangement that the living room shall be freely accessible to fresh air and sun, and every room in the cottages contains a Tobin ventilator. The houses are roofed with hand-made tiles, which are so varied in tone that they lend a charm to the general aspect. Casement windows and leaded glass also add to their attractive appearance.

In order to minimize the cost of building, compactness of plan was rigidly adhered to ; nooks and recesses, which add to the artistic qualities of a house, had to be dispensed with ; therefore the wall lines were as long and unbroken as possible.

Aspect and prospect were points of care and attention ; the larders were placed on the north or north-east side of the house, and the backyards so arranged that they were not visible from the road. A wash on the clothes-lines is considered much more of an eyesore in England than it is here. The love of privacy is deeply implanted in every British heart, and in this village it will be noticed that every tiny garden possesses an enclosure and a little gate, which it would be as discourteous to leave unlatched as to leave the door open.

The bath, an essential in every house, is, where the cottage is not the size to admit a bathroom, either sunk into the floor of the kitchen near the hearth, which is covered with a draining board, or can be found in a



A SLIGHT CHANGE IN A GROUP OF THREE COTTAGES MAKES FOR VARIETY WITHOUT
INCREASING THE COST OF BUILDING

settle or table. Another plan of providing a bath tub was to provide a cabinet, a patent adjustable bath, hinged at the bottom of one end, and lowered from a wall cabinet, where it was kept in a vertical position, taking up very little space when not in use. The cost of this bath is less than twenty dollars, but the comfort of having it in a warm room makes it of real value.

Many of the cottages have a combined scullery bath range and boiler. This combination utilizes the heat of the kitchen, and also takes up very little space. The heating and cooking range forms part of the division between the kitchen and scullery bathroom, the flue being coursed over the head of the bath. The grate, with its oven on one side and its twelve-gallon boiler on the other, is in the kitchen. Extra boiling water is obtained from raking the fuel into a secondary grate beneath the boiler. Clothes are boiled in the boiler, which is accessible from the scullery, and this boiler can be shut off from the kitchen when desired. The scullery bathroom contains a full-sized

enamelled bath tub, supplied with hot and cold water, a shower-bath sprinkler, and a steam exhaust, an efficient patent to prevent steam from permeating other rooms.

One of the most popular of the Bournville cottages, and one that realizes a profit of clear 4 per cent., has been built on the following plan :

First floor. Parlour, 13 ft. 6 in. by 11 ft. 3 in., with bay-window and fireplace ; living room, 14 ft. 6 in. by 11 ft. 9 in., with French windows and fireplace ; kitchen, 12 ft. 3 in. by 10 ft. 6 in. ; larder, 6 ft. 3 in. ; porch and hall ; also cloak space is provided under the staircase. Outhouses in enclosed yard, and 600 square yards of garden.

The second floor consists of three bedrooms and a bathroom, with hot and cold water ; and there are mantel shelves and hearths in each of the bedrooms. The front room is 13 ft. 6 in. by 11 ft., the middle room is 14 ft. 6 in. by 11 ft. 6 in., and the third bedroom is 10 ft. 6 in. by 8 ft. 3 in. The total cost of this house,

including laying out of the garden and all extras, was \$1975. The estimated net return was \$80 dollars a house, thus making a gain of 4 per cent.

For building the house, the Staffordshire brindled bricks have mostly been used ; they are very inexpensive, and a pleasant variety of colour is found in them, as they tone from a bright red to a deep purple blue. Hand-made roofing-tiles and thick Welsh Precelly slates and rustic peggies (more commonly known as shingles) have been used for roofing. Professor R. Cresweeks, of the Birmingham School of Art, has executed some beautiful hand carving in many of the cottages, and his wrought-iron work plays an important part in the decorative appearance of the village shops. The eye is satisfied when seeing the many beautiful colour schemes evolved by the use of green woodwork, warm-toned bricks, whitewashed walls, and red-tiled roofs, outlined against masses of green foliage and beautiful scenery.

As to all decoration in the interiors, artistic papers and picture mouldings have

been used, and some of the beautiful poster friezes may be seen in the better class of houses. The residents have shown a remarkable readiness to catch the idea of homely simplicity, and have furnished their homes with artistic and suitable furniture. The curtains of the casement windows, for instance, were nearly all made of simple muslins and sprigged cottons, closely in harmony with the surroundings.

In addition to the gardens belonging to each house, a large portion of the estate is reserved for the formation of the parks and pleasure-grounds. A playground is in use for the children, where they can play in perfect safety.

Interesting as the village is as a type of successful low-priced housings, its greatest interest to American readers must lie in the very great charm of the buildings, and the beautiful and artistic character of the whole tract. It is a type of community building such as does not exist in America. The homes are well designed and well built. In the matter of plan and construction they, of

course, meet English requirements, but with little change they could be adapted to American conditions. The low-priced and cheaply-rented house is the rarest of all types of dwellings in America ; but the example of Bournville shows what can be done abroad under intelligent direction and by thoroughly competent designers.

CHAPTER XIV

THE OLD WISTER HOMESTEAD IN HISTORIC GERMANTOWN

THE history of an old house is necessarily replete with associations of bygone days. These old landmarks, with their crowding memories and associations, are gradually disappearing before the hand of progressive civilization. Fortunately a few are still preserved, and in their simple dignity speak to us of the archives of the past.

Among these is the beautiful old home of the Wisters in Germantown, where four generations of the family have spent their days amidst unusually beautiful surroundings. The house was built by the great-grandfather of the present owner, Mr. John Wister, in 1744. He left his home in



**THIS WAS THE FIRST COUNTRY HOUSE BUILT IN GERMANTOWN FOR A
CITIZEN OF PHILADELPHIA**



**THE HOUSE WAS BUILT BY JOHN CHESTER IN 1744, AND IS NOW OCCUPIED
BY THE FIFTH GENERATION OF THE FAMILY**

Waldhilsback in Germany in his eighteenth year to settle in Penn's colony. This house was the first mansion built as a country seat for a citizen of Philadelphia, and remains to-day a perfect example of an old Colonial house. It is a double house, built of stone, which was quarried on the property ; the timbers and joists were cut from the oak trees in the Wister woods. At the time the house was built its dimensions so far exceeded others in the neighbourhood that it was spoken of among the villagers as "Wister's big house."

Originally it possessed a pent roof and door stoops. The sidewalk was paved in front of the house, a rare luxury in those days, and was enclosed by a one-railed, red-painted fence. Formerly the house had no dormer windows in the roof, the attic being lighted from windows at each end. To-day it presents a somewhat different appearance. The pent roof above the first story no longer exists, and the seats and stoops at either side of the front door have long since disappeared.

Coming down Queen Lane, the view of the house is most picturesque, standing as it does exactly opposite the lane, directly on the east side of Main Street. Its wealth of creepers enhances the beauty of its outline. The woodwork is painted white with the exception of the lattice shutters of the second story, which are painted dark green. Venetian blinds in green serve to distribute this colour, giving a pleasing uniformity to the house.

When Mr. Charles J. Wister, Sen., came into possession of his inheritance in 1806, he found the old mansion sadly in need of repair. The woodwork needed renewing, and the pent houses, door stoops and other old-time architectural features were fast decaying. Unfortunately they were not renewed, thereby depriving the house of its quaint and venerable appearance, which had hitherto been its most distinctive feature.

After the removal of the condemned woodwork, unsightly holes and irregularities in the walls were disclosed, caused by the projecting joists that had supported them.

The beautiful old stone walls were therefore covered with a coating of pebble-dash, detracting still further from its ancient appearance.

The so-called improvements were not confined to the exterior, however, for the interior was treated with no greater respect. Old-time fireplaces, capacious enough to seat the whole family, occupied an undue proportion of the sitting rooms and kitchen. They were so large that half a cord of wood did not suffice to fill their cavernous recesses, which were surmounted with panelling extending to the ceiling. Antique German tiled stoves were used to heat the bedrooms ; but these have gradually disappeared, and have given place to modern innovations.

Gone are the ingle-nooks of olden days, and capacious hearthstone whereon the fires of hospitality were kindled. They now exist only as traditions of the past. From time to time additions were made to the original building to accommodate the needs of the various occupants. In 1799 the second floor was added to the back building ;

and the stable, which was then adjacent to the house, was removed farther away.

The present owner's father, having a taste for mechanics, added a frame workshop, which he fitted up with a generous supply of tools, machinery, and apparatus. Mr. Charles J. Wister, Sen., spent most of his time in this workshop during his declining years, his particular hobby being repairing clocks. In this he became quite an expert.

Mr. Wister's interest in clocks made it necessary that he should possess the means of obtaining correct time, and in order to do this he built an observatory in 1834, furnishing it with a transit instrument and astronomical clock, which were made and set up by himself and his colleague, Mr. Isaih Lukens, after months of hard work. An observatory and transit instrument were considered at that time great curiosities in Germantown, and excited no little interest. The observations taken in this observatory were duly recorded in the scientific journals of the day. "The Wister Observatory"

thus early took its place among the astronomical institutions of the country.

The grounds at the back are quite extensive, consisting of a farmyard, pasture fields, and Wister's woods, all belonging to the property and extending beyond the garden. This was laid out by John Wister in the formal style of the last century, and to-day bears evidence of his skill and taste in this direction. It contains many varieties of rare floral specimens, and is celebrated for its fine fruit-bearing trees.

John Wister lived at Grumblethorpe during the summer seasons until his death, in 1789, at the age of eighty-one. He was known as a man of the strictest uprightness and integrity, as well as great kindliness and simplicity of character. He caused bread to be baked every Saturday to be dispensed among the poor, who came in numbers to his door to receive it.

During the occupancy of Philadelphia by the British, John Wister remained in the city, leaving an old and valued servant, Justina, in charge of the old Germantown

home. The house, being one of the principal ones in the village, was seized upon by the British officers as an available place for headquarters, and General Agnew took up his temporary abode there. Before many days had passed the battle of Germantown was fought on October 4, 1777. General Agnew, having been summoned from the house by the noise of an American attack, noticed the faithful Justina working in the garden with an old-fashioned German hoe (which is still preserved in the family as a memorial of the day). Agnew explained to her the danger of remaining outside, and advised her to take refuge in the cellar ; but she did not heed his advice and went on with her work, happily without an injury. Agnew was not so fortunate, however, for very shortly after he left the house he was shot from behind, and was carried back to the Wister house, where he died. On the floor of the west room, or what is now the parlour, the stain of blood is still visible.

After the death of John Wister, his son



THE ROOM IN WHICH GENERAL AGNEW DIED AFTER BEING SHOT IN 1777.
THE TIME OF THE BATTLE OF GERMANTOWN



MANY INTERESTING RELICS ARE PRESERVED. THE COCK OVER THE CLOCK
WAS FORMERLY ON THE CUPOLA OF THE OLD GERMAN REFORMED CHURCH
BUILT IN 1733



Daniel took up his residence in the old house, and lived there until his death. He was succeeded by his son, Charles J. Wister, who in turn was succeeded by his son of the same name, who still resides there—¹ being the fourth of the family who has been a permanent resident of the house. Little change to-day is made in the mode of living ; the simple life of a country gentleman goes quietly on, notwithstanding the Main Street has now become a noisy thoroughfare. The contrast between the front of the house and the back is remarkable, for the peace and quiet of the old-time garden is carefully preserved. It is celebrated for its many ancient trees and high hedges and its rare old flowers. An ancient pump still stands in the courtyard, where the butter is still made from the cream supplied by the Alderney cows that graze in the fields situated at the end of the garden.

The same feeling of quiet repose is felt on entering the house. All speaks of an

¹ Charles J. Wister is now deceased.

earlier generation ; the walls are painted as of old in neutral tones ; while the wood-work throughout the house is painted white, the floors and stairways are still left unstained, but are kept exquisitely clean with only the toning of age to mellow them. The hall walls are still whitewashed, and even the door preserves the air of antiquity. Such innovations as Yale locks do not exist, the old iron key, about nine inches long, still does the work allotted to it so long ago.

The family have carefully preserved some interesting relics of the past. One of these is a figure of a British Grenadier painted on a wooden panel, which now stands sentinel in the hall. Another interesting relic is the old Dutch weathercock perched on the clock in the library. It was formerly on the cupola of the old German Reformed Church of Germantown, which was built about 1733. The church was afterwards rebuilt and the weathercock and the steeple were removed. Charles J. Wister, Sen., became the owner of the bird and erected it on his premises, where it



THE HALL WALLS ARE STILL WHITEWASHED, AND EVEN THE DOOR
RETAINS ITS AIR OF ANTIQUITY. THE OLD IRON KEY, NINE INCHES
LONG, IS STILL USED FOR THE WORK ALLOTTED TO IT

remained until 1873, when the present owner, wishing to preserve it from being broken by the boys of the neighbourhood, who thought it a fine target, brought it into the house and placed it on the clock, where it still remains.

There are many interesting things in the dining-room. The quaint little sideboard in two parts looks as if it had been built for the space. At the other side of the room a little stove for burning logs is still in active service, and even after being used so many years shows no sign of wearing out. Above the stove is a portrait of Charles J. Wister, Sen.

A box for logs is covered with an old-time glazed chintz, having a large design of tree-trunks and foliage, and a small background of design showing very little white, which prevents the chintz from showing dirt. This, too, has been in constant service. Above the log box is a picture of a reception given to Lafayette at the Chew house in 1825, at which Mr. Wister was a guest.

In the corner of the dining-room is an old mahogany clock, imported by the present Mr. Wister's grandfather from its maker, Thomas Wagstaff, in London, in the year 1760. He was so strongly attached to the clock that he wrote a poem about it, which has been framed and hung on the wall beside it.

The china closet in the corner of the dining-room contains some rare pieces of old china that are valued at over \$3000. The plates on the third shelf are worth \$300 each. A collector would enjoy looking over such a unique collection, for every one has a history which can be told by the members of the family. The original collection was divided among so many of the heirs that some of the sets are somewhat depleted. The Spode cream jug is particularly valuable, and the bowl showing a hunting scene has been in the family one hundred and eighty-seven years. There are a large number of beautiful plates in Leeds ware.

The collection of silver and glass is also



THE WISTERS POSSESS SOME RARE OLD CHINA, WHICH IS STILL IN
DAILY USE

very valuable. The best finger-bowls are not used every day, but some heavy, blue glass ones are made use of, although they are among the oldest pieces in the collection.

Full of interesting relics, yet fraught with reverent memories, the house remains to-day a substantial memento of the past.

CHAPTER XV

CARLTON, A RELIC OF THE PAST

IN the days of stage-coaches, when travelling meant much more than it does now, and new ideas were not so quickly carried from one community to another, there were but few changes in the prevailing styles of architecture, and many houses built at that time are examples of pure Colonial architecture. Germantown especially, the home of so many noted people in Colonial times, possesses many of these old residences. The home belonging to the children of the late Cornelius S. Smith is probably one of the most beautiful and purest in style. It is supposed to have been rebuilt in 1780, according to a stone found in the foundation of the porch, but the date

of the original building is not known exactly.

Mr. Cornelius S. Smith purchased the property in 1840, but the estate formerly belonged to John C. Craig, who married Miss Jane Josephine Biddle. When in his possession, a large stud of race-horses was kept on the estate. He built the wings of the house ; but before this was completed he died abroad, and the place was offered for sale, his only son having died in his youth. The purchaser, Mr. Cornelius S. Smith, lived there until his death.

The estate consisted originally of one hundred acres, and the grounds are still extensive, although sales from time to time have reduced them to about thirty-five acres. The undulating character of the land hides the neighbouring houses from the view from the lower part of the house ; and it is hard to believe we are within so short a distance of trolley cars and modern life, when all that can be seen as we look out on the green lawns are trees and shrubbery

on all sides, and glimpses of sloping turf and cornfields. It is, indeed, seclusion.

The approach to the house is on Midvale Avenue, the typical Colonial entrance being reached by a circular drive. Two columns support the roof of the porch, and benches on each side of the doorway are in keeping with this simple style of architecture. An abundance of light enters the hall through windows above the porch. Approaching the house from the east side, the lover of good architecture will appreciate the beauty of the long, low building with its charming piazza supported by Grecian columns. The centre of the house is two stories high, with an attic containing a dormer window, varying slightly in this respect from the other part of the house. The prepossessing nature of the house is further enhanced by large bay-windows on the first and second floors.

The entrance on the east side of the house is guarded by a fine old door studded with nails. Leading from the simply planned hall to the floor above is

a broad staircase, painted white with mahogany hand-rail, and enabling us to get glimpses of the lawns and trees from the landing half-way up. All the rooms are large and well lighted, as each one is the width of the house. There is no hall on the second floor, as is invariably the rule in old houses, and the rooms open into each other.

At the southern end of the house, and opening into the parlour is the library, which is surrounded by windows. Crossing the hall from the parlour we enter the dining-room, where Washington is said to have once dined. The kitchens and pantries are reached through a passage-way. To the left of this passage and opening into it is the sitting-room, the only room not having windows on two or more sides. As the wings of the house were added at a comparatively late period, many conveniences not usually found in so old a house are provided in the kitchen and pantries. The cellar kitchen and a sub-cellar are under the centre of the house,

and a vault for meat has been built under the porch.

The fundamental note of the entire house is simplicity, and the furnishing is in harmony. Nothing but old family pieces are found, and these are still in perfect condition. Furniture belonging to the great-grandfather of the present occupants is in the parlour, and aside from the value it possesses in itself, it is renowned for having stood on the first carpet used in Philadelphia at Fifth and Spruce Streets. Sofas of similar construction, covered with sage green rep, are on each side of the doorway, and are in perfect condition, although this is the only covering they have ever had. Only the softness of tone that age alone can give betrays the years they have been in service, showing what sterling qualities Colonial fabrics possessed. Other cherished heirlooms are the centre table-lamp and the old bronze chandelier, which was originally made to burn lard oil.

Memories of the past pervade each room,



THE PARLOUR WITH ITS OLD FURNITURE, SOME OF WHICH IS STILL COVERED WITH ITS ORIGINAL GREEN REPP



THE DINING-ROOM IN WHICH GENERAL WASHINGTON ONCE DINED

and visions of fair maidens and stately dames who spent their days amidst these surroundings pass before our eyes, and then our thoughts wander to scenes of chaos and disaster, when the Hessians encamped on the estate. Traces of these times have been found in later years, when pennies of George the Fourth's reign and several Indian arrow-heads were dug up on the estate.

The original wall-papers have been replaced from time to time until now none are left ; but those that have taken their place are as like as it was possible to have them, so that the walls of every room are in perfect accord with the rest of the furnishings.

A handsome library adjoins the parlour, and is furnished very similarly. The beautiful old bookcases contain a valuable collection of books. The dining-room, with its magnificent old mahogany furniture, is on the other side of the hall. Especially beautiful and interesting are the sideboard and wine-coolers. The ladder-back chairs at the ends of the table, as

well as the claw-feet chairs in the hall, are examples of the style of chair throughout the house. Dark green felt covers the lower part of the walls in the dining-room, and an agreeable variety of colour is given above this by the tapestry paper of yellow, blue, and green. Next to this room is a charming little den, which speaks of the intimate life of the family in the comfortable lounging chairs, and sewing- and writing - tables with which it is furnished.

The bedrooms on the second floor are as large as the sitting-rooms below. Handsome four-post beds, bureaus, high-boys, secretares, Martha Washington work-tables, and roomy wardrobes show to advantage. Rare specimens of Georgian furniture are among these,—pieces that would give joy to the lover of antiques. An old desk once belonging to William Penn is a valued possession. The maple furniture in one of the rooms is so mellowed with age that it glows with a rich golden colour.



ALL THE BEDROOMS ARE FURNISHED IN MAHOGANY, WITH FOUR-POST BEDS, NO TWO OF WHICH ARE ALIKE

In another bedroom are many valuable Empire pieces which many years ago had been enamelled white. The lines of the furniture are so simple and so excellent that it would seem more in keeping to have the wood uncovered, but the paint is so softened with age and so perfect in finish it is really beautiful in itself.

Out of the many beautiful old four-post beds in the house, no two are alike. Some have the tester and are heavily ornamented, while others have the footboard as well as the head-piece carved. In the summer the floors are covered with matting, but in the winter rugs and carpets take its place.

Of special interest is the bedroom table or whatnot with delicate lines, having a shelf underneath. It is fully five feet high, and was probably used as a bedside table in the days when it was necessary to mount step ladders in order to get into beds at all, so high were some of them, together with their palliasses surmounted by feather-beds and bedclothes.

The walls are covered with interesting pictures,—portraits of ancestors in the quaint costumes of earlier days, their calm, placid faces recalling to our minds the quiet, sedate lives of the years long gone by.



A BUNGALOW AT HOLLY BEACH, NEW JERSEY

CHAPTER XVI

SUGGESTIONS FROM A NEW JERSEY BUNGALOW

THE average man loves to get away in his leisure hours from the restraints of city life. The closer he gets to Nature, the more thoroughly he enjoys his holidays. Of late years the building of bungalows in which to spend the summer months has been greatly on the increase. The result is quaint little structures of picturesque exteriors in all kinds of out-of-the-way places.

A bungalow lately built at Holly Beach, New Jersey, was designed by Mr. H. Hanley Parker, of Philadelphia, for his own family. The building was done under his personal supervision ; and, as he is a craftsman of some skill, he was able to do a great part of the actual work himself.

A house should express the individuality of the owner, and this has been done here. That Mr. Parker is a master in colour, has been shown in the agreeable tones of the exterior, and in the decorative frieze treatment of the interior.

The bungalow is entirely of wood, the frame being covered with pine weatherboarding stained a rich tobacco brown, while the doors and window casings are painted ivory. The posts supporting the roof are of cedar left rough, and the banisters around the porch are coloured silver grey. The roof is covered with dark-green shingles. Little suggestions of colour are also given by a profusion of orange and red nasturtiums in blue tubs on either side of the piazza steps.

Strips of bamboo picked up as driftwood off the sands have been cut into sections, stained a Japanese blue, and used as flower holders. They add a touch of originality to the door trims and cedar posts of the piazza.

The bungalow consists of a living room,

kitchen, and three bedrooms, all of which open on to the piazza, which extends nearly all around the house. The front door opens directly into the living room, where one feels immediately the charm of colour properly understood. The woodwork and floors are coloured a rich brown, and the walls divided into panels left in the rough grey plaster. The frieze is portioned off into sections, four of which have been painted to represent Fire, Air, Earth, and Water. The subjects are applied on the grey plaster in a very decorative manner. Fire is represented by the figure of an Indian warming himself at the glowing embers, clothed in a cloak of deep purple. The red of the burning fire and the orange tones of the setting sun present a vivid bit of colour.

Water is depicted by the turbulent sea, on which a boat rides breasting the crest of a wave, the occupants hauling seines. The dull green of the sea and the cool colours of the sea-gulls against the sombre grey sky, form a pleasing contrast to the Fire panel.

Another scene represents Air. Wild geese flying across a blue sky, with tones of emerald green, silver, and purple in the foreground, suggest a Japanese treatment of most pleasing effect.

Sowing in the fields is the subject chosen to represent Earth. Here the brown colour of the soil, the green of distant trees, tone in with the violet and silver of the sky. This impressionist frieze is a feature of the bungalow.

The owner designed most of the furniture, which was sent from the carpenter in sections and put together with pegs. The chairs were selected to go with the other pieces, and needed only staining to be of the right tone. Expense was thus saved, and added interest given to each piece.

The skill of the needle was shown in the pillows and table scarfs, all designed to suit the room, and outlined at odd moments with couchings of flax on stencilling and *appliqué*. *Portières* of denim were done in the same way. Purple flowers at the top of the curtain, with heavy stems ending in a bold



THE BUNGALOW CONSISTS OF A SITTING-ROOM, KITCHEN AND THREE BEDROOMS



THE BEDROOMS HAVE ROUGH PLASTERED WALLS AND BROWN STAINED COTTAGE FURNITURE

root treatment, made an effective note of colour, and repeated in the drapery the tones of the frieze.

Windows on three sides admit plenty of light, while white cambric curtains running easily on brass rods make the use of shades unnecessary. A skin rug in front of the sofa and two small Martha Washington rugs, were all the floor covering used.

The bedrooms also had rough plastered walls, and were furnished with cottage furniture stained dark brown. The owner stencilled a frieze of water lilies in one room in cool greens and yellows, and a flight of swallows in grey in another. The same cambric curtains were used in the bedrooms as in the living room. Ample window-seats with hinged lids make convenient receptacles for wraps and extra blankets.

CHAPTER XVII

HOW A COMMONPLACE CITY HOUSE WAS MADE ATTRACTIVE

IT is only the favoured few that can have a house built to suit themselves, since the majority have to rent their homes and put up with all incongruities. This is especially true in the city, for it seems almost impossible to express one's own individuality in the ordinary street house. When it is done successfully it is a worthy achievement, and should serve as an encouragement to others to try what can be done under similar limitations.

In just such a rented house in Philadelphia, the well-known decorative artist, Mr. H. Hanley Parker, has made a home that is entirely original. By doing the decoration himself, he has succeeded in making his



A SETTLE WAS DESIGNED FOR THE NARROW HALL. THE MODELLED FIGURES MAKE A BREAK IN THE LONG PASSAGE, AND THE YELLOW WALLS BRING A FEELING OF SUNSHINE

knowledge of colour and form of most practical value. The hall is long and narrow and inclined to be dark, so the wall was immediately painted a golden yellow, to bring in the feeling of sunshine. He divided the wall by a heavy dado moulding, and used below this a burlap of golden brown with a small stencilled border in green with a black outline, and above a painted decoration of a tree motif, to top forming a continuous frieze. This design is repeated in the stencilled net curtains at the vestibule door, and also in the brackets for the figures supporting the gas fixtures. These figures were modelled by Mr. Parker and coloured green, which gave an excellent effect from the hall door, making a pleasant break in the passage.

The hall is brown walnut, usually so uncompromising, but here toning in with the surroundings. The hall seat, designed to fill the purpose of hat and coat rack, is made of oak stained a soft green with some brighter colours occasionally run into the grain. Each of the three panels of the

back contains a small design of a head in brilliant colourings.

The long parlour, of extremely ugly proportions, presented a most dreary appearance when the house was first rented. Two long narrow windows looked into the street at one end ; another window at the other end overlooked a dismal back-yard ; while the door at the end of the room opened into the rear hall and, although about eleven feet high, possessed in addition a transom above. In the middle of the hall wall two folding doors, also reaching to the ceiling, were in immediate evidence. Opposite these doors was an ornate white mantelpiece of half French character so prevalent in houses built during a period of aimless design. The woodwork was highly varnished walnut. Altogether it was not an easy task to convert such a room into an attractive library.

The room was eventually completely transformed. The walls to the height of eight feet were painted to give an iridescent effect. The colours applied in glazes over



A¹ BADLY-PROPORTIONED PARLOUR WAS CONVERTED INTO A CHARMING LIVING-ROOM.
THE IRIDESCENT EFFECT OF THE WALLS IS MOST PLEASING

a ground tone were flowed on and worked together while moist, the colours themselves varying from warm grey to purples and browns, mixed with green tones and misty silver waves. It gave a feeling of depth of tone most satisfying to a lover of good colour.

Above a wide moulding (made by a dado rail and picture moulding of ordinary stock) a plain paper of deep cream was used to cover the ceiling. Yet there was no cornice, for the ceiling formed a cove. A frieze was painted by Mr. Parker in art Nouveau style of soft green leaves, suggesting a flower motif.

The old brown woodwork was overgrained, producing a most attractive effect of dull finished oak, matching in tone the fumed oak furniture. The large double doors were removed, and a transom substituting of slatting to correspond with backs of the chairs. This same transom effect was added to windows and other door heads.

The *portières* were loosely woven on a

handloom in colours of purple, brown, and green with a brown warp, the shades being dyed to get the exact tones of the room. On the sofa is a pillow of simple weaving. This has also been stencilled in blue on a green background. A Martha Washington rug woven much more firmly is placed in front of the sofa. The whole floor is covered with grass matting of soft green grey tones.

All the furniture is of fumed oak of a greyish brown, the cushions of the chairs and settee being of heavy, wrinkled sheepskin of a grey-brown tone.

The feature of this room is the mantelpiece, made of poplar wood, fitting over and covering the original one. It provides lockers and bookshelves, and is stained to match the furniture. Curtains of purple cashmere make a good note of colour against the grey-brown of the woodwork, and accentuate the colour in one of the vases on the mantelshelf. A touch of red in the Japanese pictures is daring and successful. The old red bronze gas fixtures were treated

with colour, and have an antique vert effect.

Upstairs the main bedroom is papered with a soft green fabric as a dado, and above this the walls and ceiling are covered with paper of soft yellow pulp, on which a briar rose design has been painted to form irregular panels and a frieze. The roots introduce an interesting line design above the dado moulding. White paint and mahogany furniture are in this room.

In the bathroom the windows were covered with a coat of tan paint, and on these Mr. Parker painted a group of water lilies.

The other rooms have been treated in a way conforming to the general purpose of each, and giving evidence of great simplicity and appreciation of the value of colour.

Without being exhaustive, these few descriptive rooms show what can be done to make inharmonious surroundings liveable and artistic.

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